

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVII., No. 1,318.

NEW YORK: SATURDAY, APRIL 26, 1902.

PRICE TEN CENTS

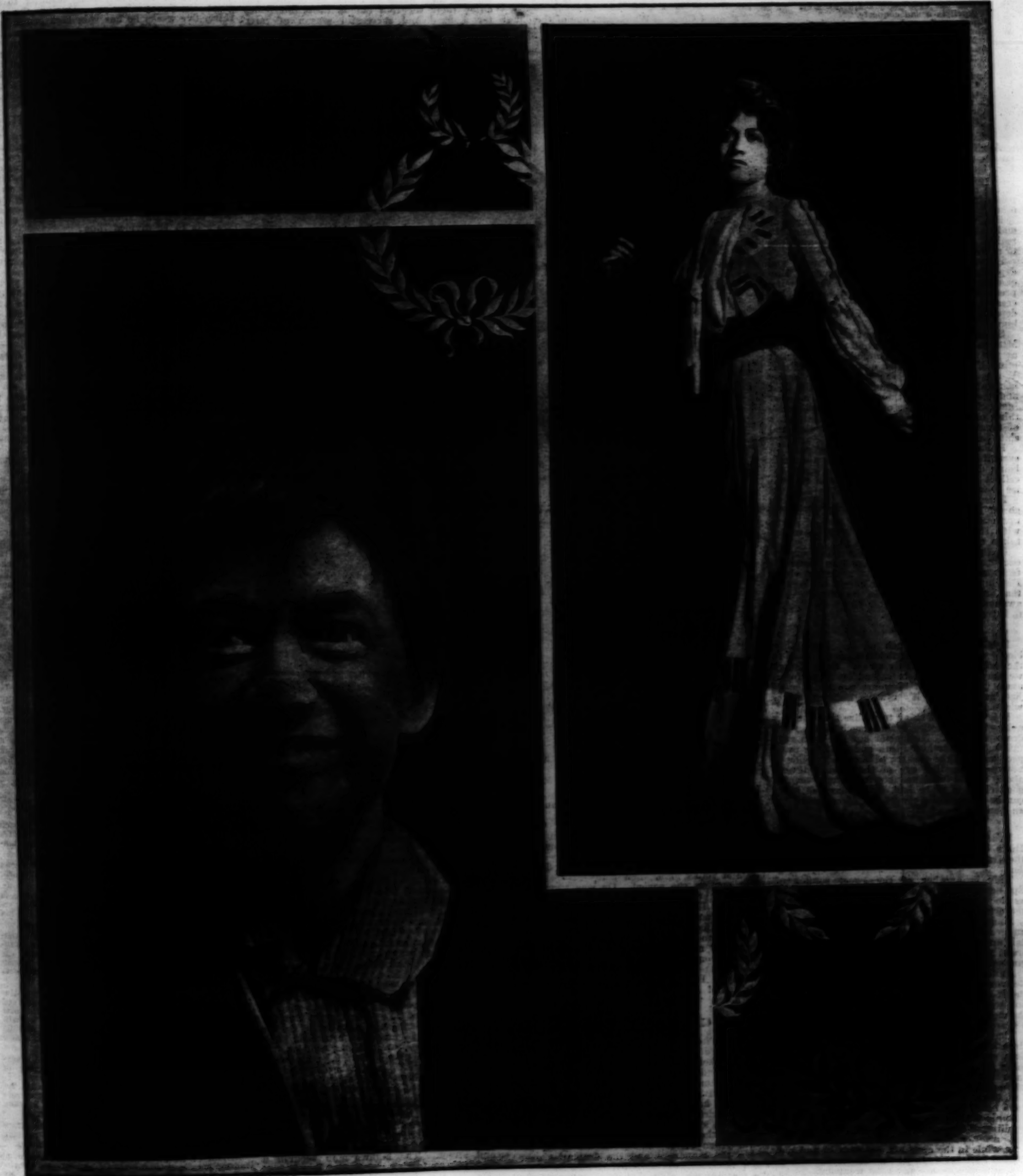


Photo by O'Connell, Kansas City, Mo.

DAISY LOVERING.

THE MATINEE GIRL.



APRIL'S LADY (A VILLOHILLE).

April's lips with smiles are brimming,
But her eyes with tears are wet,
April is a sad cognate,
Like a smile and eye contending,
Through the clouds her face is shining,
Mashed in substance like a hot:
April's lips with smiles are brimming,
But her eyes with tears are wet.

And her heart? Ah, surely running
Grown of course with April met,
Quick must fade as starlight set:
In the sky when dawn comes dawning—
April's lips with smiles are brimming,
But her eyes with tears are wet.

April's lady must be a pretty good sort, if one is to believe what the poets write about her, but April's gentleman is an individual that comes knocking at your door about seven in the morning, robed in white, with a roll of paste in one hand and a roll of paper in the other.

He is supposed to come to do things—to make the home beautiful and apply daisies. In reality, he has but one fixed purpose, and it is to make trouble.

He carries things from room to room, and deposits them in unheard of places. Frequently he seizes his brow to convey the impression of strenuous labor. When he has created a pyramid of hopeless confusion he departs for his dinner, leaving chaos behind him.

So, as it has just been moving time at THE MATINEE GIRL's domicile, you wouldn't mind if I am unusually quaint and sketchy. When I look about the once bright happy home and see the best punch bowl on the floor and the cushions on the mantelpiece, a queer fantastic feeling comes over me (but makes me think of earthquakes, landslides, and all sorts of theatrical effects that are spectacular and alarm-bag).

Philosophers claim that there is good in everything, as we can only presume that this being dragged up by the rug has some excellent merit. But one doesn't seem to realize it while the process is evolving.

Personally, I should say that it is better to go off to some desert tale and wait until the springing is over and the merry men of April, with their lances and pious pots, have taken themselves to other scenes.

In the country one has a chance to experience the "real country" of April in cloud effects and budding trees and growing vines. But in cities we get it in a harsh, crude style that, although the same in its meaning—an awakening from the winter sleep—is difficult to invest with any poetry.

Broadway loses much of its Springtime bloom when the Weberfeldian troupe takes to themselves wings and fly away. Even though we may not be able to attend every performance, we know that they are always there—just as we know it's always raining somewhere.

It is a pleasant thing to realize that there is a household of smiles within reach of even the dreariest of us. No matter how the rain may fall outside, nor how bleak and chill the prospect may be, the theatre of the Weberfeld is always there, like one of the lanes you read about in old-fashioned stories, where mental good cheer is to be had, and where the blues can be successfully chased out of existence for an hour or two.

In the distance sounds the whoop of Buffalo Bill's cowboys and Indians who are now on the trail that leads to Madison Square Garden.

This is another of the sweet sounds of Spring that we get in the city but that is quite as elegant of the season as the robin's call in the orchard.

Madison Square is the heartest we can get to an orchard, and when we have the cowboys' call and the Apache's yell echoing through the trees, we smile and look up at the sky, for we know that Spring is indeed here.

Annie Oakley, the little and ever young little woman, who has proved her right to the title of the best woman shot in the world, is not with the Wild West Show this year, as she met with some train accident that gave her a scare on the subject of traveling.

That is where the woman of it all comes in. Here is a girl who can handle fire-arms better than most men; has no more fear of bullets going off about her than the ordinary mortal knows at the pop of a cork, and a more little railroad accident shakes her up to the extent that she drops out of a game in which she always holds a winning hand.

Annie Oakley once gave me a lesson in the handling of fire-arms, out at her Natchez home, and, after playing with guns and revolvers for a while in the open air, we went in and she jiggled with two cups just as gracefully as she does with the more dangerous weapons.

One lesson I carried away then that I shall never forget, and I often think of it when I see photographs of noted marksmen and women, showing them handling with folded arms on the marks of their rifles in such a

manner that if anything unforeseen happened they would be blown off in shreds and into eternity.

Miss Oakley's rule was: Never, under any circumstances, hold a revolver or a gun, loaded or unloaded, in such a manner that it would injure anybody if it might possibly go off.

This rule she explained, if followed religiously, would do away with the few hundred of gun accidents which happen every year to people who didn't know it was loaded.

Some friends of the Matinee Girl's are planning a joyous summer vacation down on Cape Cod, where there is a settlement of small and very roughly built cottages that some people designate as huts, and that one rents for the season and camps out in within reach of an inn where breakfasts, dinners and suppers are to be had.

Some of the cottages are of only two rooms, but they are commodious, and all have big fireplaces where drift-wood is burned. Others of the little houses are provided with as many as five rooms, but the idea is that people who go there get back to the very simplest way of living.

Old clothes are to be worn, and there is to be a general absence of crimps and starched collars and other shackles of civilization. Several theatrical folk are to be in the group, and it promises to be as delightful and interesting a colony as the settlement at Nantucket that is made up entirely of stage people and playwrights and critics, who, during the summer vacation, meet and mingle on the friendliest of terms, forgetting all the amenities of the season.

RETIREMENT OF "SANNY" CONE.

Samuel Cone, of Waukegan, one of the oldest theatrical managers in the United States, has

FREDERICK WARDE HONORED.

Butte, Mont., Lodge of Elks held a social session on April 22, at which Frederick Warde was the guest of honor, and was made a life member of the lodge. Mr. Warde was presented with a handsome silver plate, on which was inscribed: "Butte, Mont., Jan. 24, 1901.—This is to certify that Brother Frederick Warde was on this date elected an honorary life member of Silver Bow Lodge, No. 240, B. P. O. E. John F. Logan, Exalted Ruler; Charles N. Gorman, Secretary."

This is the first time that the lodge has conferred a degree of this kind, and Mr. Warde was deeply affected. Finally he spoke as follows:

"It is difficult, sometimes, to find words to express the appreciation of such acts as this one. One can always find voice to call for one's rights, or to cry out against a wrong, but when one is called upon to acknowledge the appreciation of such men as those who compose the Silver Bow Lodge the words do not come quickly. This token of your esteem, which I shall cherish always, is of sterling silver, bordered with gold. It comes from sterling men with hearts of gold."

The Boston and Montana Band rendered some selections that added much to the pleasure of the occasion.

THE HERRMANN'S.

Leon Herrmann, the leading prestidigitator of the day, known as "Herrmann the Great," will fill his last engagement of the season at the Metropolitan Theatre the week of April 28. Then he and his wife, Marie Herrmann, will sail for their home in Paris, where they will enjoy their vacation among their family after a hard and successful season of forty weeks. They will return to this country in

WILL W. CRIMANS.



Photo by Hall's Studio, Indianapolis.

Pictured above is Will W. Crimans, a young leading man who is rapidly coming to the front in the profession. During the past thirty-five weeks he has won high praise from press and public for his very natural portrayal of the character of Caleb Swan, the high-toned card dealer, in Tennessee's Partner. The company is playing the first half of this week at Hoboken, N. J. Mr. Crimans has had extensive stock experience as well as in productions.

THE WILL OF HENRY M. BENNETT.

The will of the late Henry M. Bennett, the theatrical manager, who died at Farmingdale, N. J., on April 3, was filed for probate yesterday at Freehold in the same State. James W. Platt, of Pittsburg, and John F. Hawkins, of Asbury Park, were made executors without bonds, each to receive \$5,000 for his services in lieu of fees. All debts and expenses are to be paid by May 1, and the remainder of the estate is to be divided thus:

To Laura Bigger, the house, 119 East Eighty-third street, New York, valued at \$40,000, also \$1,000 to be paid within ten days after probate, and \$1,500 a year as long as she lives, the principal on her death to go to her son, Willis J. Bigger, or, if he be dead, to the Society for the Prevention of Cruelty to Animals of Asbury Park; to Ira H. Shattuck, of Minneapolis, brother-in-law to Mr. Bennett, the Windsor-Stock Farm, at Farmingdale, nearly 500 hundred acres, and forty-six blooded horses, including "Cassius," "Zana," "Willis J. Alcantara, Jr.," "Milo Wilkes," "Sir Bevis," "Signal Star," "Lady Bevis," and "Doctor Mac," together with all stock and machinery, except three colts or horses to be selected by William Dudleyston, former manager of the farm, who is also to have \$1,000; to P. J. McNulty, a two-thirds interest in forty acres of land near West Brownsville, Pa., a house, 21 North Diamond street, Allegheny City, Pa., and Mr. Bennett's gold watch and chain.

The Bijou Theatre, Pittsburg, is to be continued for five years, during which time H. M. Gulick, Mr. Bennett's partner, is to have a one-third interest in the profits and \$30 a week in theatrical seasons. Mr. Gulick is also made residuary legatee. The Bijou Theatre property at the end of the five years is to be divided between Mrs. Bigger, who is to receive 60 per cent; and P. J. McNulty, who is to get the rest. William T. Keogh, of this city, gets Mr. Bennett's seven-carat diamond pin. Samuel Croker Bennett, a nephew, and Mary Bennett, a niece, receive \$5,000 each, and George B. White, of Farmingdale, \$1,000. Mary Dickinson, of Pittsburg, receives \$500, and a trust fund of \$10,000 is left to the Asbury Park Society for the Prevention of Cruelty to Animals, or to the Mayor and Council for such purposes, should no such society exist.

The Monmouth Trust Company, of Asbury Park, is made trustee of \$1,000, income to be devoted to keeping the Bennett lot in Mount Prospect Cemetery, Asbury Park, in order. Five thousand dollars is left for the construction of an entrance to the cemetery, where the remains of Mr. and Mrs. Bennett lie in a vault capped by a piece of marble weighing thirty tons. Above the vault is a marble shaft seventy-four feet high, which cost \$30,000. The entire estate is valued at nearly \$2,000,000.

CURS.

The four weeks' engagement of the French Opera Comique company at the Victoria Theatre has been extended one week. Kellar, the magician, will follow.

Miss Ruth Page Moore, daughter of Frank Moore, was married on April 17 at Woburn, Mass., to Charles Edward Cummings.

Gertrude Dian Magill, who has won success in criticism with Daniel R. Ryan, has been engaged as leading woman by Mr. Ryan for his Niagara stock company and for next season.

Robert Sanford, of The Pride of Jamaica company, is critically ill with pneumonia at Manhattan, N. Y. He took a severe cold through exposure during the recent blizzard in the North-west, and pneumonia developed. His wife is with him.

Leider and Company announce that negotiations are in progress for a new play for Edward F. Benson, which will be in readiness for him about the middle of next season, when he will resume his starring tour. In the meantime he will appear as David Bond in Viola Allen's new play, The Moral City.

Atherton Farling, Jr., has appeared upon several occasions lately at Ligonier Craggby in Dolly Varden at the Herald Square Theatre, taking the place of Percy Stevens, who in turn replaced Thomas Daniel, who was ill, in the role of Fairfax. Both Mr. Farling and Mr. Stevens sang their unimportant roles creditably.

Leah Mingo and his managers, Rich and Harris, will part company at the close of the present season, after five successful years' association.

Arnold C. Baldwin and Mahel Grace Perdeau, leading man and contralto of the Marks Brothers' company, were married at Flint, Mich., on April 8.

The Wife will be presented in London after the coronation season by Charles Wyndham. The scenes of the play have been changed from America to England—she has been in this version a member of Parliament instead of a Senator.



MR. AND MRS. LEON HERRMANN.

reached the age of eighty-five years, and has decided to retire from active service. The burning recently of the Waukegan Opera House, which he owned, determined him in his wish to give up the business that had engaged his attention since the Civil War.

Mr. Cone was born in New York, and, as a boy and young man, knew many of the prominent men of the period. He was personally acquainted with Daniel Webster, Edwin Forrest, and Horace Greeley. He knew Charlotte Chisholm when she was a girl, and many another famous player he knew before success had come to them.

The old manager has made a considerable fortune from his theatrical ventures, and is able to settle down in comfort for the rest of his days. His wife and three daughters are living, and Mr. Cone himself is in excellent health.

CLYDE FITCH DEPARTS.

Clyde Fitch sailed for Europe last Friday on the Deutschland. He was looked to sail ten days before, but failed to reach the pier in time, and rumor has it that he was guilty of the commonplace fault of having overslept. Before leaving Mr. Fitch bought back two plays that he had sold to managers. One was Major André, that had been purchased by W. A. Brady, and the other was a musical comedy, that the playwright had written especially for Anna Held. Disagreements arose between the managers and the dramatist over the productions of these plays, and to settle the matters amicably Mr. Fitch returned the purchase money in both cases. Mr. Fitch will remain abroad all Summer.

Every one remembers Mrs. Herrmann during the last engagement here at the Grand Opera House a year ago, where she made a hit in her illusion, "Le Supplice De L'Esprit," when she disappears at a pistol shot from a cross to which she has been attached. This season she will appear in a new illusion, the latest invention of Herrmann, and called "Marie Antoinette." It will be done for the first time at the Metropolitan Theatre, as Herrmann always gives New York the first sight of his novelties.

HELD UP BY A HIGHWAYMAN.

Nina Farrington was held up last Monday night while walking near her home in Fifty-second street. The highwayman secured a pocket-book containing money and jewels, and started to run away. He was pursued by Miss Farrington and her maid, and was finally captured by a policeman. The treasure was recovered and the thief locked up.

A house with tears in Theatre Curran.

Pearle Night, announced as The Telephone Girl.

10

BOISE CITY COLUMBIA THEATRE (James A. Finney, owner): The Miracle (sound & color music-

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Andrew Mack, supported by good cast.

COLUMBIA Kennedy Players Express

live an enjoyable performance of Tom Moore's 8 play handsomely mounted, Topsy Turvy. Parlophone's 5 to 6 play, The Wife's Warning, drew 10 to good business; audience pleased. Chase-Lester's 4 play, for week 14 in the Senator's Daughter, to crowds house. Other plays: Wicked London, Lady Audley's Secret, A Man of Mystery, and The Ostrich. The Prince of the Palace of the King 12; S. R. O. continued Kohono. The Wong Mr. Wright 23. Polka's 4 play, at the Ventura Opera co., 22. Beggar Prince Opera co. 24-26. Myrtle and Harter co. 26-May 3.

DUBUQUE.—GRAND OPERA HOUSE (William E. manager): Dickson and Mustard's Humpty Dumpty 11; The Wife's Warning 10; The Prince of the Palace of the King 12; S. R. O. continued delighted; receipts \$1,400; one of the most satisfactory performances ever given here. Murray Conrad's 4 play, The Prince of the Palace of the King 12. Blanche Walsh May 3. The Prince of the Palace of the King 12. The Prince of the Palace of the King 12.

COATES' OPERA HOUSE (Frank W. Coates, owner): Held 14 to fair house.—**STOUT AUDITORIUM** (Y. A. owners and managers): Dark.—**TURNER HALL**: Dark.

ELDONA.—WINNER OPERA HOUSE (John C. Crockett, manager): Dark.—**ITEN**: Glass and

GRUNWELL-COLONIAL THEATRE (Lansbury and McConnell, managers): For Her Sake 8; second night, 9; The Sign of the Cross 10; The Sign of the Cross-Land 11; The Sign of the Cross-Land 12.

PERFECTOR'S OPERA HOUSE (Harry Ferguson, manager): Dark—**ITEM:** Iowa College One Club and Amphion Orchestra 7; Harry Dickinson, of this place, has been elected president of the Southern Iowa University Students' Association.

STIOUX CITY.—GRAND OPERA HOUSE (A. R. Boal, manager): Barde, Mack and Carter co. 7-12; co. week; specialty very good. The Climbers 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836

performance. E. J. Connelly and Beulah Dore deserve special mention. Fischer's Band 17. The Wrong Mr. Wright 18. The Great White Diamond 22. The Climb 28.

DAVENPORT—BURTON'S OPERA HOUSE (German, Berlin, Kind's manager). The Films, hypnotists, closed engagement 12. The King 14. Viola Allen in the Palace of the King 14 to large and enthusiastic audience. Maloney's Wedding Day 17. The Wrong Mr. Wright 20. Richards and Prince's Australia 21. Chase-Lister co. 27-May 3.

IOWA CITY.—**OPERA HOUSE** (J. K. Golden, manager): For Her Sake 7: good performance and business. Maloney's Wedding Day 8. A Bachelor's Romance 11 canceled. Richards and Pringle's Minstrels 19. The Wroner Mr. Wright 23.

COUNCIL BLUFFS.—DOHANY THEATRE
(George Stevenson, manager): A Hooter Dally 13 to
good business.—**ITEM:** J. A. Griffith has been em-
ployed to look after the amusements at Lake Manawa
this season.

WATERLOO.—BROWN'S OPERA HOUSE (C.
F. Brown, manager): My Friend from Arkansas (re-
turn) 10 planned good house. Maloney's Wedding
May 14 planned fair house. The Wrong Mr. Wright
May 15. The Chaperon May 20.

K. B. GUNN, MGR.

KIDNAPER OPERA HOUSE (Chamberlain, Har-
 ington and Co., managers): Not Guilty 10; Fair
 10; Not Guilty 10; Medical College Commencement
 14. The Wrong Mr. Wright 15.

FORT MADISON SPRINGER GRAND O. H.
 (Sullivan, managers): Richards and Frisbie's Minstrels
 8 to 10; The Great Mystery 10; The Brown Girl
 20. William Owen (return) 20. The Chaperon May 7.

MUSCATINE GRAND OPERA HOUSE (Cham-
 berlain, Kindt and Co., managers): The Belle of New
 York 15; and home; amongst new.

NEWTON. — LISTER'S OPERA HOUSE (A. Lister, manager): For Her Sake 12; good performance and business. Cal L. Kinkaid, lecturer, 12.

SPENCER. — GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Parley's Minstrel 12; ordinary performance; tuckery house. Ole Olsen 12.

CENTERVILLE. — ARMORY OPERA HOUSE (Payton and Sweetman, managers): Gray, hypnotist, 9, 10 failed to appear.

PRINCETON OPERA HOUSE (Williams Brothers, managers): Purdy's Minstrels 15 to large and pleased audience.

INDEPENDENCE GEDNEY OPERA HOUSE (T. J. Aheran, manager): Richards and Pringle's Minstrels 15 to S. E. O.; performance satisfactory.

GREENFIELD WARREN OPERA HOUSE (E. Warren, manager): Season closed.

KANSAS

TOPEKA.—CRAWFORD'S OPERA HOUSE (Crawford, manager): William Kievin, Opera 7-12 in Jack and the Beanstalk, La Grande Vierge, The Mikado, Fra Diavolo, Sold False, The Merry War, and La Macchiette to S. R. O. nightly, with four extra matinees necessary to accommodate the crowds. Elaine Forrest, Louise Roberts, Katherine Brown, Bernie Hart, Mabel Wilbur, Marie Bryant, Mattie Palmer, Ed Olimex, W. H. Kolma, Dan J. Smith.

W. L. McCraw very satisfactory in printing the parts, and died by accident and clever chess and two carloads of special equipment, and the following the Harvest 14. An Essay to the Queen 20 Two Little Waits 16.—**ITEMS:** The local ladies of friends of Hale K. Hamilton and Jane Oaker, both of the James K. Hackett co., are rejoicing in the news that they have been jointly engaged for important parts in Pudd'nhead Wilson in Kansas during the coming Fall and Winter.—D. G. Williams

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, manager): Other People's Money; A Boy and a Girl; An Irish Rouser. The company has been very successful since its arrival here. It has given several excellent performances, and has received much praise from the audience. The company is composed of some of the best actors and actresses in the country. The management is very efficient, and the house is well kept. The prices are reasonable, and the service is good. The company will continue to give several more performances before leaving town.

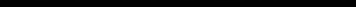
WICHITA. — CRAWFORD THEATRE (E. J. Harting, manager): *Louis Morison* in *Peat*; *affectionate; finished performance.* *Harmon* in *William Tell*; *fair.* *William Kroll* in *Opera*; *finished.* 14-15. *Peat* 16-17. *Opera* 18-19. *Peat* 20-21. *Opera* 22-23. *Peat* 24-25. *Opera* 26-27. *Peat* 28-29. *Opera* 30-31. *Peat* 32-33. *Opera* 34-35. *Peat* 36-37. *Opera* 38-39. *Peat* 40-41. *Opera* 42-43. *Peat* 44-45. *Opera* 46-47. *Peat* 48-49. *Opera* 50-51. *Peat* 52-53. *Opera* 54-55. *Peat* 56-57. *Opera* 58-59. *Peat* 60-61. *Opera* 62-63. *Peat* 64-65. *Opera* 66-67. *Peat* 68-69. *Opera* 70-71. *Peat* 72-73. *Opera* 74-75. *Peat* 76-77. *Opera* 78-79. *Peat* 80-81. *Opera* 82-83. *Peat* 84-85. *Opera* 86-87. *Peat* 88-89. *Opera* 90-91. *Peat* 92-93. *Opera* 94-95. *Peat* 96-97. *Opera* 98-99. *Peat* 100-101. *Opera* 102-103. *Peat* 104-105. *Opera* 106-107. *Peat* 108-109. *Opera* 110-111. *Peat* 112-113. *Opera* 114-115. *Peat* 116-117. *Opera* 118-119. *Peat* 120-121. *Opera* 122-123. *Peat* 124-125. *Opera* 126-127. *Peat* 128-129. *Opera* 130-131. *Peat* 132-133. *Opera* 134-135. *Peat* 136-137. *Opera* 138-139. *Peat* 140-141. *Opera* 142-143. *Peat* 144-145. *Opera* 146-147. *Peat* 148-149. *Opera* 150-151. *Peat* 152-153. *Opera* 154-155. *Peat* 156-157. *Opera* 158-159. *Peat* 160-161. *Opera* 162-163. *Peat* 164-165. *Opera* 166-167. *Peat* 168-169. *Opera* 170-171. *Peat* 172-173. *Opera* 174-175. *Peat* 176-177. *Opera* 178-179. *Peat* 180-181. *Opera* 182-183. *Peat* 184-185. *Opera* 186-187. *Peat* 188-189. *Opera* 190-191. *Peat* 192-193. *Opera* 194-195. *Peat* 196-197. *Opera* 198-199. *Peat* 200-201. *Opera* 202-203. *Peat* 204-205. *Opera* 206-207. *Peat* 208-209. *Opera* 210-211. *Peat* 212-213. *Opera* 214-215. *Peat* 216-217. *Opera* 218-219. *Peat* 220-221. *Opera* 222-223. *Peat* 224-225. *Opera* 226-227. *Peat* 228-229. *Opera* 230-231. *Peat* 232-233. *Opera* 234-235. *Peat* 236-237. *Opera* 238-239. *Peat* 240-241. *Opera* 242-243. *Peat* 244-245. *Opera* 246-247. *Peat* 248-249. *Opera* 250-251. *Peat* 252-253. *Opera* 254-255. *Peat* 256-257. *Opera* 258-259. *Peat* 260-261. *Opera* 262-263. *Peat* 264-265. *Opera* 266-267. *Peat* 268-269. *Opera* 270-271. *Peat* 272-273. *Opera* 274-275. *Peat* 276-277. *Opera* 278-279. *Peat* 280-281. *Opera* 282-283. *Peat* 284-285. *Opera* 286-287. *Peat* 288-289. *Opera* 290-291. *Peat* 292-293. *Opera* 294-295. *Peat* 296-297. *Opera* 298-299. *Peat* 300-301. *Opera* 302-303. *Peat* 304-305. *Opera* 306-307. *Peat* 308-309. *Opera* 310-311. *Peat* 312-313. *Opera* 314-315. *Peat* 316-317. *Opera* 318-319. *Peat* 320-321. *Opera* 322-323. *Peat* 324-325. *Opera* 326-327. *Peat* 328-329. *Opera* 330-331. *Peat* 332-333. *Opera* 334-335. *Peat* 336-337. *Opera* 338-339. *Peat* 340-341. *Opera* 342-343. *Peat* 344-345. *Opera* 346-347. *Peat* 348-349. *Opera* 350-351. *Peat* 352-353. *Opera* 354-355. *Peat* 356-357. *Opera* 358-359. *Peat* 360-361. *Opera* 362-363. *Peat* 364-365. *Opera* 366-367. *Peat* 368-369. *Opera* 370-371. *Peat* 372-373. *Opera* 374-375. *Peat* 376-377. *Opera* 378-379. *Peat* 380-381. *Opera* 382-383. *Peat* 384-385. *Opera* 386-387. *Peat* 388-389. *Opera* 390-391. *Peat* 392-393. *Opera* 394-395. *Peat* 396-397. *Opera* 398-399. *Peat* 400-401. *Opera* 402-403. *Peat* 404-405. *Opera* 406-407. *Peat* 408-409. *Opera* 410-411. *Peat* 412-413. *Opera* 414-415. *Peat* 416-417. *Opera* 418-419. *Peat* 420-421. *Opera* 422-423. *Peat* 424-425. *Opera* 426-427. *Peat* 428-429. *Opera* 430-431. *Peat* 432-433. *Opera* 434-435. *Peat* 436-437. *Opera* 438-439. *Peat* 440-441. *Opera* 442-443. *Peat* 444-445. *Opera* 446-447. *Peat* 448-449. *Opera* 450-451. *Peat* 452-453. *Opera* 454-455. *Peat* 456-457. *Opera* 458-459. *Peat* 460-461. *Opera* 462-463. *Peat* 464-465. *Opera* 466-467. *Peat* 468-469. *Opera* 470-471. *Peat* 472-473. *Opera* 474-475. *Peat* 476-477. *Opera* 478-479. *Peat* 480-481. *Opera* 482-483. *Peat* 484-485. *Opera* 486-487. *Peat* 488-489. *Opera* 490-491. *Peat* 492-493. *Opera* 494-495. *Peat* 496-497. *Opera* 498-499. *Peat* 500-501. *Opera* 502-503. *Peat* 504-505. *Opera* 506-507. *Peat*

PITTSBURGH OPERA HOUSE (W. W. Bell manager): *Joan* James T.; fair performance; takes home. *Reaping the Harvest* 8; good house; performance fair. *Ella Ward* 9; assisted by local

ent, pleasure packed home. In Louisiana 10; good home pleased. John J. Wesley, lecturer, 11 cancelled. Northstar's Orchestra and Richard's Band 13 pleased large audience. Tolson-Miller Dramatic co. 14-15 Old Arkansas 17.

COFFEYVILLE—NEW AUDITORIUM G.
Tackitt, manager; James James 8; good house; perfect business. Old Arkansas 10; good audience pleased. In Louisiana 11; good home, enthusiastic. Uncle Jack Spruence 12; good house, fair fee. Success 13; good audience. Robert Smythe, manager, Coffeyville, Mo.

WINFIELD—GRAND OPERA HOUSE (T. L. Myers, manager): *Horace Nelson* co. 7-9 in *The Octoroon* and *Carmen*. The third night of their engagement was canceled on account of poor business; co. very good. In Louisiana 12 to poor business; co. fair.



(Continued on page 22.)

FRANKLIN RITCHIE

As NAZARE in Cherry Pickers.

Proctor's 5th Ave. Theatre.

LONDON.

My Pretty Maid and Merric England—Pieces Withdrawn—Gawain's Gossip.

(Special Correspondence of The Mirror.)

LONDON, April 12.

Such excitement as could be spared during the week from the (to many) all-absorbing worship of Rhodes in St. Paul's Cathedral and elsewhere has been devoted since my last to three plays. The first of these is My Pretty Maid, which Captain Basil Hood has written for Edward Terry to make his London reappearance with. It was produced last Saturday night at Terry's own theatre, No. 105 Strand, and despite the fact that the plot (like the horse mentioned by Humourist 'Gene Stratton') was rather thin, it was well received and bids fair to catch. For be it noted that the piece is very pretty, being daintily run on the always safe lines of Tom Robertson's Caste and Henry J. Byron's Our Boys. Terry plays, and plays in his best and brightest manner, a quaint and lovable middle-aged schoolmaster with whose charming daughter (My Pretty Maid) the son of a rich parvenu falls in love and is for a while parentally punished with poverty. The heroine is prettily played by Sibyl Carlisle, the lover is excellently enacted by C. M. Hallard, and W. H. Denny scores as the proud parvenu.

The said Basil Hood's new Savoy comic opera, Merric England, the production of which I briefly alluded to in my last, is going very strong at the Savoy, although that story, too, suffers somewhat from attenuation. Still it is attractive, although for a comic opera it certainly could do with more comicality. As is mostly the case with Hood, the lyrics are charmingly and deftly penned and are all very pleasing, although lacking the broad, fantastic humor of Predecessor Gilbert. Edward German's music is melodious, although much of it is the same sort of melody which he has given us before in his Henry the Eighth dances and things.

The mise-en-scene of Merric England is beautiful in the extreme, the two scenes representing respectively Windsor Castle and Windsor Forest being of themselves well worth the money charged for admission. The representation is also all, especially in the case of Walter Parnham as Wilkins, a low comedian of W. Shakespeare's touring company; Mark Kinghorn as a gloomy fellow-nummer; Robert Evert as Sir Walter Raleigh; Agnes Fraser as his sweetheart, Bessie Throckmorton; Louis Pounds as Jill-all-alone, a very pretty witch, and Rosina Brandram, who sings splendidly and acts majestically as the starchy Queen Elizabeth.

There have been this week two other rather thin but otherwise attractive plays. They are both millinery pieces—namely, The Dressmaker, at the Grand, Islington, and The Little French Milliner, at the Avenue. The first-named piece is the work of Adeline Votieri, who, although she wrote it two or three years before the production of Coralie et Cie (which forms the basis of The Little French Milliner), has been served with an injunction by the owners of the last named piece. Lottie Collins plays the lead in The Dressmaker, and Kate Phillips plays the lead in The Little French Milliner. Both plays have one thing in common—namely, that a certain modiste's fashionable dress emporium is used as a rendezvous for sundry wives who are carrying on with other people's husbands and divers husbands who are carrying on with other people's wives. Both pieces, however, are comparatively free from offense, though, as you may guess, neither play is very elevating.

Speaking of unelavating plays, Charles Frohman withdraws The Girl from Maxim's from the Criterion forthwith, and The Princess' Nose from the Duke of York's in a fortnight. Neither play will be much missed. Mrs. Langtry withdraws the much improved Mademoiselle Mars, by Paul Kester, from the Imperial to-night, and will next Thursday revive there that not too savory play, The Deceitful. Arizona will be withdrawn from the Adelphi in a few weeks to make room for Olga Netherole in that eye-opening play of Clyde Fitch's called Sapho.

Sir Henry Irving (whom I found very ill from a chill when I called on him a few days ago, started rehearsing Faust at the Lyceum yesterday, with a view to producing on the 20th inst. Irving assures me that when his term with the Lyceum, Limited, ceases in April, 1904, he will never bind himself down again. Nor will he go into management any more on his own account. He says that touring is good enough for him, especially in America, of which he seems fonder than ever.

GAWAIN.

Now booking—TRINITY CHIMES.

LETTERS TO THE EDITOR.

Joseph Arthur Brings Suit.

To the Editor of The Dramatic Mirror:

Sir.—Herewith is a copy of a summons in a civil suit brought by me against Nathan Appell, of Harrisburg, Pa., manager and proprietor of one of the King dramatic companies. My reason for bringing this suit is explained by the following correspondence:

"HARRISBURG, Pa., Jan. 16.
"JOSEPH ARTHUR.
"DEAR SIR.—We play Albany week of March 24. Could we do either or all of Blue Jeans, Cherry Pickers, and On the Washash there? If so, what arrangements can we make with you?
"The answer:
"JANUARY 20, 1902.
"NATHAN APPELL, Esq.
"DEAR SIR.—I will make a special contract with you for Albany for The Cherry Pickers at \$— for one week, whether you do it once or every night of the week. Same conditions will govern On the Washash at Albany. Blue Jeans is being produced there by the Proctor company, and cannot quote you figures on it.
"To which I received the following reply:
"MR. JOSEPH ARTHUR.
"HARRISBURG, Jan. 28, 1902.
"DEAR SIR.—I note that we will be unable to arrange with you for Blue Jeans, Cherry Pickers, or On the Washash for Albany, week of March 24, and will manage accordingly.
"N. APPELL.
"After failing to acquire the rights to my plays for Albany, which he admits in his letter of the 28th, he deliberately changed the title of my play. On the Washash, and for the purpose of evading payment of royalties and detection of his act, he gave it the false

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P.S.—If you don't have the show don't write. I must have the best or nothing.

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Square Garden, 1892.

RUTH WARD, 294 Marcy Ave., Brooklyn, N. Y.

title of An Indiana Romance and produced it at the

Hannan Block Hall during the week of March 24,

the time he previously applied for.

You will observe by the printed cast shown in your

office that they are identical, and that he did not even

go to the trouble of changing the names of the characters.

Urged by members of the American Dramatists'

Club, and by my own desire to stop such piracy, I

have instructed my lawyers, Goodwin, Thompson and

Vanderpool, of No. 2 Wall Street, to bring a suit

against Nathan Appell, and I propose to press a more

serious charge against him also. Respectfully yours,

JOSEPH ARTHUR.

From Wagenhals and Kemper.

New York, April 17, 1902.

To the Editor of The Dramatic Mirror:

Sir.—We notice in THE MIRROR a report to the

effect that we had entered into a contract with Mrs.

James Brown Potter for an American tour. We are

at a loss to conjecture the source of this information.

We should be very glad to be able to confirm what

you say, but regret to say it has no foundation what-

soever. We found, while in London, that Mrs. Potter

was very much the vogue, and the impression we

gathered would imply that an American tour must be

farther from her thoughts. In order that we may be

set right, and out of respect to the distinguished

actress, we would deem it a great favor if you would

give equal emphasis to the denial of this rumor as

was given its report. Very truly yours,

WAGENHALS and KEMPER.

A Correction.

New York, April 15, 1902.

To the Editor of The Dramatic Mirror:

Sir.—In your last issue you state that Miss Tyree

will not star in a play called Gretchen Green, "Written

by Mrs. Furness." I am Mrs. Furness, and the hon-

ors thus thrust upon me are rather embarrassing to

me, as I never was a playwright. Gretchen Green was

written by Miss Grace Livingston Furness. Will you

kindly make the correction, and oblige your sincere

friend,

LOUISE E. FURNESS.

(Mrs. Furness.)

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A FACT!—A POSITIVE FACT!

THE BIG SENSATIONAL MELO-DRAMA

"MAN TO MAN"

Is A BIG HIT.

TROY TIMES says: Very sensational—splendid cast—great climaxes.

UTICA JOURNAL says: New and novel situations—clever comedy—well-told story.

SYRACUSE HERALD says: With all its thrills, a consistent play well done.

OTTAWA FREE PRESS says: A great melodrama, well acted and well worth seeing.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that the department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KIDS (Hayt's; Geo. Rothman, mgr.): Springfield, Mass., April 21-23, New Bedford 24, Fall River 25.

A GAMBLET'S DAUGHTER (J. M. Ward and R. L. C. Gentry, mgrs.): Buffalo, N. Y., April 21-23, Wheeling, W. Va., 24-26, St. Louis, Mo., 27-29, Huntington, W. Va., 30-31, Lexington, Ky., 1-2, Louisville 3-5.

A HOME-OWN HEART (Walter Floyd, mgr.): Buffalo, N. Y., April 21-23.

A HOODLUM DAIRY (G. H. Eldon, mgr.): Central City, Neb., April 22, Grand Island 23, Kearney 24, Hastings 25, North Platte 26, Denver, Col., 27-May 2.

A JOLLY AMERICAN TRAMP (H. D. Howell, mgr.): Elmira, N. Y., April 22, Auburn 23, Geneva 24, Lyons 25, Canastota 26.

A MAN OF MYSTERY (Alvin A. Jack, mgr.): Marshall, Wis., April 23, Wausau 24, Rhinelander 25, Beaver, Mich., May 1, Ironwood 2, Washburn 3, Hayward 4.

A MERRY CHASE (Lynn Brothers; Syracuse, Ill., April 23, Madison 24, Rockford 25, DeKalb, Wis., 26, Elgin 27.

A MOTHER'S HEART (Harford, Conn., April 23, 24, Lowell, Mass., 25-26.

A POOR RELATION (Harford, Conn., April 23, 24, Lowell, Mass., 25-26.

A RAGGED HERO (Richards and Phillips, mgrs.): Cleveland, O., April 21-23, Detroit, Mich., 24-May 2, Canton, O., 3-5.

A ROMANCE OF COON HOLLOW (C. R. Callahan, mgr.): Mt. Vernon, Ill., April 22, Carbondale 23, Chester 24, Marion 25, Marysville 26, Peoria 27, Ottawa 28, Valerius, Ind., 29, Warsaw 30, Marion 31, Adams 1, Chicago 2.

A ROYAL VEX (Lynn Brothers; Kingston, N. Y., April 23, Hudson 24, Westfield, Mass., 25, Little Falls, N. Y., 26, Gloversville 27.

A RUN ON THE BANK (Pence and St. John, Elgin, Ill., April 23, Ottawa 24, Washington C. H., 25, 26, 27.

A RUNAWAY MATCH (H. R. Sargent, mgr.): Kane, Pa., April 23, Cuba, N. Y., 24, Corning 25, Amsterdam 26.

A THROUGHERED TRAMP (Lawrence Russell, mgr.): Erie, Pa., April 23, Buffalo 24, Monticello, N. Y., 25, Andover 26, Marion, O., 27, Sandusky 28, Marion, May 1, Springfield 2, Wyandotte, Mich., 3, Flint 4, St. John 5.

A TRIP TO BUFFALO (Philadelphia, Pa., April 21-23.

ACROSS THE PACIFIC (Harry Clay Macey, mgr.): St. Paul, Minn., April 21-23.

ADAMS, MAINE (Kansas City, Mo., April 21-23, St. Joseph 24, Omaha, Neb., 25, Omaha 26, St. Paul, Minn., 27, 28, 29, 30, 31, 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-May 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-June 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-July 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-August 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-September 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-October 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-November 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-December 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-January 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-February 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-March 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-April 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-May 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-June 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-July 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-August 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-September 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-October 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-November 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-December 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-January 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-February 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-March 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-April 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-May 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-June 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-July 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-August 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-September 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-October 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-November 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-December 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-January 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-February 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-March 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 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30-31, 1-July 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-August 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-September 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-October 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-November 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-December 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-January 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-February 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-March 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 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4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-February 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-March 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-April 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-May 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-June 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-July 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-August 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-September 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-October 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-November 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-December 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-January 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-February 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-March 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-April 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-May 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-June 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-July 1, 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 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Harry Simmons, Dan Sullivan, Wm. Sims, Lee Strickland,
Wm. Stewart, Geo. H. Shields, E. Henry Smith,

Edmund Stiles, Thos. E. Shea, Chas. Smith, Wm. S. Tucker, W. H., Howard Thurston, Edward Thomas, J. W. Thompson, Chas. F. Towle, E. Trinkle, Wm. Thorne, Billy Townsend, Harry J. Thomas, Walter Thompson, J. P. Tucker, Joe Tuttle, Ray Tupper, Rhys Thomas, D. W. Trane, Otto Turner, Edward C. Towne, Phil Tippett, Albert Truette, G. E. Tracy, Wm. Thompson, Billy Thompson, Thomas Thompson, A. G. Thomas.

Vroom, Ed. Drew H. Van Orden, Jack Vernon, C.
G. Vaught, J. Varney, Harry Vale, G. W. Vidor, E.
Venderhoff, Chas. A. Van.

Worcott, G. G., Percy Ward, Allison H. Wilson,
Walter Wilson, Allison H. Wilson, Thos. W.
Gen. W. Wright, W. Wood, Arthur White, Clifton
Will, Harrison W. Wolf, Earl A. Williams, and Wm.
Wm. Warren, Geo. H. Whitman, John F. Ward, He-
bert Warren, Geo. H. Whitman, Dan L. Williams, Geo.
Warneck, Wm. Washington, G. T. Wallace, Thos.
Williams, Maurice Wilson, Walter Woodall, Thos.

Ward, Fred Wilson, Gustave Wallace, H. M. Win
Al. Wall, Laurence Walker, Harris Ware, J. Low
White, Chas. Wayne, Walter Walker, Fred Webb
Wood, Wm. John, William, Fred C. Whitney, Ch.

Younger, Carl, Jos. A. Young, Harold Young, Har
Young, John Young, Dan Young, Mavis Young.

REGISTERED MATTER.

Clay Clement, Archie M. Coz, J. Cunningham,
Darel, Ruth Gray, Richmond Hutchins, Mamie Ma
Flora Moore, C. E. Morrison, Josie Pau.

LETTER LIST.

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WOMEN.

Alonso, Gloria, Lela Arnold, Kath. Angus, Mabel
Amier, Grace Atwell, Helen Andrews, A. Almsley,
Andrew Atherton, Bella Ashland, Emma Anderson,
Alice Archer.

Bouman, Rose Adelle, G. Belmont, Jenny Barry,
Marie Blackock, Olive Burkhay, Annie Blomley, Mary
Buckley, Minnie A. Burrie, Mrs. Harry Buckner,
Burlin, Nellie, John Butler, Mrs. George B. Bello,
Burkitt, Nellie, Edith Butler, Susan, Laura Sigler,
A. Berillo, Marie Buchanan, May Bello, Stella Bryan,
Helen Boyer, Marion Barney, Gudula Baker, Stella
Baker, Emily Baker, Lettie Bauer, George Baker,
Edith, Mrs. George Boush, Mrs. Emma Boush,
Belle, Winifred Buchanan, Meta Brittain, Edith
Bryson, Isabelle Bouman, Iana Barlowe, Etta Butler.
Mildred Burnham, Jane M. Blair, Berrie Brunne, Emma
Butler, G. Harrington, Clara Bryson, (Miss Corcoran,
Barnard, Mrs. John, Mrs. Mary, Mrs. Mary, Mrs. W.
Barnard, Mrs. John, Mrs. Mary, Mrs. Mary, Mrs. W.

Governor, Miss M. B. Craig, George Cayray, Lil
Nan Clarks, Miss Carrington, Nina Clemens, Kath
Cunningham, Marie Cunningham, Miss Craydon, Mrs.
R. A. Chastain, Mrs. Gen. Curway, Flossie Courtney
Mary Cawston, Marie Ostrill, Mrs. Eugene Cowles
Corvella Clifton, Alma Chester, Mary Cooper, Ann
Carver, G. Quinn, Miss Cochran, Miss Clark, Phyllis
Clairmont, Mrs. G. Quinn, Kath Carver, Lu

CHAMBERLAIN, RUTH G. CHAMBERLAIN, RUTH G. CHAMBERLAIN

TELEGRAPHIC NEWS

CHICAGO.

A Quartette of Stars—Chatter of the Town—Items of Interest.

(Special to The Mirror.)

CHICAGO, April 21.

May Irwin, David Warfield, Virginia Harned and Viola Allen are the stars who are doing the chief twirling here this week, and the public is good to all of them. This is especially true in the case of Mr. Warfield, whom Chicago has always recognized as an artist. He is one of the stars of recent manufacture who is really entitled to the success he has achieved, and he had a royal and deserved welcome at the Illinois last night in The Auctioneer, which is here for three weeks. The play "is not so much," but Mr. Warfield "makes good" by his clever acting as Simon Levi.

Virginia Harned is doing profitable business at Powers', where she begins the second and last week of her engagement in Alice of Old Vincennes to-night. She will be followed next week by Annie Russell in The Girl and the Judge, for a run of three weeks.

Old friends are certainly the best friends, and May Irwin demonstrated that fact at McVicker's last night, when she revived The Widow Jones and sang her delightful old songs. She is to remain with us until Manager Litt brings out Mr. Dancy's new melodrama, The Suburban, early in May.

There is nothing like a happy and congenial professional marriage. Last week the man who eats live snakes at the dime museum here was united in marriage to the serpentine dancer. You can't beat that.

The Sultan of Sulu continues on its merry way at the Studbaker, and from the fastness of French Lick, Ind., Librettist George Ade sends up daily "gags" for interpolation. On account of a prior date at the house, the company will leave here at 1 p.m. next Thursday, via the Big Four, to give a special performance of one night in Mr. Ade's home town, Lafayette, Ind., accompanied by a bodyguard to see that the chorus is not lost.

Viola Allen opened at the Grand Opera House to-night in In the Palace of the King, and next week she will revive The Hunchback, with Helen Plympton as Master Walter, Jameson Lee Finney as Modus, Adelaide Prince as Helen and herself as Julia. A large audience welcomed her to-night.

Judge Duffy, of the New York police bench, sat with me in the police court one morning last week—in the person of Gerald Griffin, who represented him in Not Guilty over at the Criterion. Mr. Griffin, by the way, has just signed for next season with Manager J. Wesley Rossmore to appear in Robert Emmet, opening Aug. 15.

The stock company at the Dearborn presented The Little Minister yesterday, with Emmett Corrigan as Gavin Dishart and Mamie Ryan as Lady Babbie. It is the thirty-first week of the stock season, which gives way to the summer show, The Storms, that "Dick" Cade puts on May 15.

Speaking of summer shows reminds me that an old friend, Colonel John A. Hamlin, of the Grand Opera House, had a letter last week from a "wagon show" performer, who sought a job with The Wizard of Oz. He said he had often appeared with the Wizard Oz troupe, of which Colonel Hamlin is manager. But he was informed by return mail that it was The Wizard of Oz, and that Fred Hamlin was running it.

The Great Northern was packed twice yesterday, when Ed J. Connelly and his colleagues returned with The Belle of New York. They gave what is really a great performance and the patrons of the house appreciated it.

Manager Elliott has made such a hit with his production of The Great Ruby at the New Columbus that he decided to break his "one week" rule and keep it on until next Sunday, when A Texas Steer will be given.

The news of the sudden death of Fred Bryton, as reported in last week's Mirror, was a great shock to his many friends here. I could hardly realize it, as I met him on Broadway inside of a month ago and he told me of his season's prospects with all of his old-time enthusiasm.

It has taken Florida nearly two years to reach Chicago, but it is to be the summer show at the Illinois, with Cyril Scott, Bob Graham, Edna Wallace Hoper and Jeannett Lowery in the cast.

When Annie Russell comes to Powers' next week she will bring with her at least three Chicago favorites—her old Mrs. Gilbert, Madame Cottrell, who did so much for the McCaull opera, and Mrs. McKee Rankin.

Nettie De Courcy, in Lost in New York, is the star this week at the Academy of Music, and Violet Irving is up the street, at the Bijou, in Human Hearts.

At the Criterion yesterday Manager Lincoln J. Carter gave his first attempt at comedy, presenting The Madman, with Charles Plunkett in the leading role. Manager Carter has outstripped himself in the line of startling effects in this production, his flying train and knife throwing incident being guaranteed to raise hair upon the boldest head.

Richardson Cotton is doing Matthias in The Belle at the New American this week, with The Rival Sweethearts, billed as "a burst of merriment," as the curtain-raiser.

At the Alhambra this week A Dangerous Woman is the attraction.

This is the last week of the Ringling Brothers' big circus at the Coliseum, where it has been playing to large crowds afternoon and evening since April 9. It is a great show this year and the features are very startling.

Charles Watson sent me from St. Louis a newspaper picture of Miss Lulu Silence, who has just changed her name, through matrimony, to Mrs. J. F. Gash, so there is something in a name after all. We may look for a lot of small talk.

Edward Schroder, the pantomimist, and Edwin F. Carroll, a brother of "Dick" Carroll, have been signed for The Wizard of Oz, by Manager Fred Hamlin, who is now in the East. He has also induced twelve of the Weber and Fields Chorus to leave their New York flats for the summer.

Minnie Sullivan is doing Comedy and Tragedy at the Chicago Opera House this week, in the vaudeville bill.

To-morrow night the Castle Square Opera Company gives its 1,000th Chicago performance at the Studbaker.

What with The Wizard of Oz, Florida, The Suburban, The Sultan of Sulu and The Storms, we will not be at a loss here for summer shows.

"RIV" HALL.

BOSTON.

Large Business and Old Plays—More Summer Plans—Gossip.

(Special to The Mirror.)

Boston, April 21.

This is a remarkable Monday night in Boston, for all the leading theatres have held-over attractions save the Tremont, where all society turned out to see the Weber and Fields company.

Annie Russell is in her second and last week at the Hollis, where The Girl and the Judge has been drawing splendid audiences, the orchestra being under the stage a good part of the time. Mrs. Gilbert, Mrs. Rankin and Madame Cottrell made a notable trio in the supporting company, while Miss Russell carries the interest of the play through the trying half-hour of the play when the stage is in almost total darkness. An actress who does that certainly has magnetism.

Neil Burgess has repeated his old-time success with The County Fair at the Park, and all the familiar scenes with Aunt Abby are as refreshing as they were ten years ago. One of the prime hits of the present production is the Taggs of Emma Pollock, a part so capably played in the past by Annie Blanche and Blanche Rice. Miss Pollock does wonderfully clever work and divides the honors with Mr. Burgess. The novelty added to the fair scene are unusually interesting.

A testimonial to Clara Lane ends the notable opera season at the Bijou Opera House to-night and pays a deserved compliment to the hardest working and best liked little singer that Boston has seen in a long time. Her versatility is remarkable. The house to-night was packed, and there were demonstrations of enthusiasm over the acts from different operas, that were selected by popular vote. The opera company has had a successful quartette in Miss Lane, J. K. Murray, Hattie Ladd, and James Gilbert, and there is no question about the interest in the company's return engagement next fall.

Are You a Mason has established itself at the Museum for a run, with Leo Dietrichstein at the head of the cast. His female impersonation is one of the hits of the performance, but it is not so awfully far ahead of the two spurious Masons—Thomas A. Wise and John C. Rice, who with Mr. Dietrichstein and George Richards makes a quartette of comedians unusually popular in Boston.

Rose Melville's return to the Grand Opera House is as fixed an attraction at that house as the engagement of the Rays, for Sis Hopkins is always a prime favorite here. This is the third annual visit, and the Hoosier grotesque makes even more laughs than ever. My compliments to Miss Melville, for the pretty girl who does such attire and such pigtails deserves the halo of a saint.

This is the final week of the regular dramatic season at the Castle Square, and an old-timer of long tried popularity, The Ticket-of-Leave Man, is revived as the means of saying farewell to a number of the favorites who will not be seen at this house again. Eva Taylor will be greatly missed, for she has been much liked in the past year. She had a hard place, succeeding such a popular leading woman as Lillian Lawrence, but she has shown unusual versatility in the large variety of parts which she has assumed.

Primrose and Dochstader's Minstrels give the patrons of the Boston the first taste of black-face entertainment that they have had this year, and the big house that was attracted to-night proved what popular favorites the managers are. The engagement is for one week, and then will come another New England rurality, Uncle Terry, with James E. Waite in the title-role.

The Girl from Paris has certainly made good at the Columbia, with Mamie Gilroy in the title-role and Alexander Clark as Honeydew, but meantime all the departments of Mr. Chamberlyn's forces are at work on The Defender. Archie Gunn is designing the costumes for Jacoby and George Towle is conducting the musical rehearsal, while the scenery is being painted by Frank Dodge. The Defender promises to have a lively production here early in May.

N. S. Wood is in the final week of his starring season supported by the stock company at the Bowdoin Square, and to-night he presented a change of bill, reviving Out in the Streets, that gives him a chance to show his cleverness in disguise. The Span of Life is to follow, and late in May the stock company is to make a trial at Shakespeare, presenting Romeo and Juliet, with Bert Lytell as Romeo and Lorraine Drexel alternating Juliet with Charlotte Hunt.

Ben Hur concludes its run at the Colonial, and The Strollers will follow.

What will be practically a new stock company will open the summer season at the Castle Square April 28, with Tennessee's Partner. Lavinia Shannon, the leading woman, comes from Alhambra's stock company at Baltimore, but she is already a Boston favorite. Others who have been engaged are Hallett Thompson, Robert Elliot, and Katherine Clinton.

Leo Dietrichstein has had a lively week of it, for in addition to playing the leading part in Are You a Mason, at the Museum, he has made three flying visits to New York to direct the rehearsals of a new act for The Last Appeal. Henry R. Harris, the manager of that production, made one equally quick trip to Boston to consult with Mr. Dietrichstein.

Arrangements have been completed for a brief season of the French Opera company, now at the Victoria in New York, at the Tremont the second week in May. This will mean that The Prince of Fiesco will not be ready for production at the time first scheduled. It has been a long time since Boston has heard French opera, as the last engagement was when Judic sang here in 1885. What an event it will be for old-timers!

Morrison's Grand, which has been open this season as a popular priced house, having a stock company the latter part of the time, closed its season unexpectedly Saturday night. During the performance the house receipts were attached at the box-office by a constable acting on behalf of a number of the manager's creditors.

Fred Miller, Jr., the composer of Ship Ahoy, The Golden Wedding, and The Yankee Cruiser, is back in Boston renewing old acquaintances as he hustles for The Strollers. With Anna Held being advertised all over New England and Dan Daly coming to the Museum in The New Yorkers, there promises to be a lively rivalry in the field of musical comedy, especially as James T. Powers in The Messenger Boy and Frank Daniels in Miss Simplicity are to be taken into consideration.

Agnes Booth Schoeffel has returned to Boston much benefited in health by her visit to friends at Los Angeles, Cal.

James Gilbert will not leave directly with the opera company from the Bijou, but he will join it just as soon as he concludes the rehearsals of the Hasty Pudding boys from Harvard in their new opera.

The Boston Press Club had a benefit at the Boston last week, but the attendance was light and the programme had fewer dramatic attractions than in past years.

Dorothy Morton has been engaged for the leading soprano part of The Prince of Fiesco, at the Tremont.

George Allison, of the Ben Hur company, was the guest of Rev. Dr. Frisby at his home on Brimmer Street last week.

Kate Ryan, for so long at the Boston Museum in the stock company, gave an interesting bill at Association Hall to-night, including scenes from Why Smith Left Home, in which she played Mrs. Yeaman's old part; The Other Woman, The Interview, and Petticoat Perfidy.

Mary Sanders has made one of the big hits of the week with her acting of Sam Willoughby at the Castle Square in The Ticket-of-Leave Man. Sometime I hope they will let her have a chance to do Ciss Farrington in The Magistrate. The last time they revived it they had a six-footer trying the boyish.

J. H. Montgomery, another Boston boy with many friends here, has joined Henrietta Crossman's company immediately after closing a successful season with Tim Murphy.

Many theatrical people attended the funeral of Mamie Forbes (Mrs. James F. Lee) at the Gate of Heaven Church, South Boston. The funeral procession left the home of her sister, Mrs. Thomas Kelly, 611 East Ninth Street. Rev. T. J. Mahoney officiated and Alice Emmett and a quartette sang. The pall-bearers were William J. Coleman, John L. Devereaux, Charles J. Morgan, James F. Lacey, Dr. Edward V. Bulger, and Hon. John E. Baldwin. Among the floral tributes were a large bouquet from the husband, a cross from her mother, a crescent from the employees of the Boston, a massive pillow from Edward E. Rice, and a cross and crown from the Theatrical Mechanics. The interment was in Holy Cross Cemetery, Malden.

JAY BENTON.

PHILADELPHIA.

The Wild Rose Produced—Forepaugh's and the Girard Avenue Theatres Change Hands.

(Special to The Mirror.)

PHILADELPHIA, April 21.

The Forepaugh and Sells Brothers' Circus arrived in town this morning, giving a street procession, and opened to an immense crowd on the Athletic Grounds, Twenty-seventh and Market streets, where it will remain for the rest of the week.

An important transaction has taken place within the past few days that will be a surprise to theatrical managers. One year ago William Miller, a wealthy, energetic and enterprising merchant of this city, concluded the theatrical field was to his liking, and last fall purchased an interest in Forepaugh's Theatre (which was duly announced exclusively in The Mirror). Mrs. John A. Forepaugh has since retired and Mr. Fish held an interest which has also been eliminated within the past fortnight, that makes William Miller sole lessee. The surprise in store is the acquiring of the Girard Avenue Theatre, by purchase of Durban and Sheeler's lease, which goes into effect July 1, to the expiration of their term, with an additional lease for a series of years from the owners of the theatre. I am informed \$42,000 was the temptation that induced Durban and Sheeler to part with their valuable lease, and that they will immediately start in a new business—viz., painting scenery, furnishing combinations with outfits, etc.

William Miller in an interview acknowledged to me his purchase and will spend a large sum improving the Girard Avenue Theatre. A stock company at popular prices will produce plays that will attract the attention of our best class of theatregoers. The well-known George Leacock will continue to direct the stage. I look for Carrie Radcliffe to return next season as leading woman.

Joseph Jefferson is in his second and final week at the Broad Street Theatre. Julia Marlowe follows April 28. Henry Ludlam company May 12.

The Messenger Boy continues at the Chestnut Street Theatre and will fill in the time until May 12, when Miss Bob White returns to close the season.

William H. Crane and David Harum at the Chestnut Street Opera House attract only medium houses, but nevertheless, as it is booked for six weeks and attractions being scarce, must remain its allotted time.

My Antoinette, with the Alfred E. Aarons Musical Comedy company, is in its third week at the Walnut Street Theatre, but is not a great success to date.

The Garrick Theatre furnishes the only novelty in the city, having the first production on any stage by George Lederer of The Wild Rose, with music by Ludwig Engländer. The musical comedy is handsomely staged and the company includes a large number of pretty maidens.

The story of the piece concerns mainly the comic misadventures of a wandering mock hypnotist, Paracelus Noodles, who stumbles into a gypsy camp by accident and is made captive by the suspicious Romanes because they think him a police spy. Noodles has been the assistant to a hypnotist, and in order to clear himself from the charge of spying declares that he is a memetic expert. There is in the gypsy camp a young girl, called the Wild Rose, who is in reality of noble birth, but whose rightful place was usurped by a gypsy child when she was an infant. The gypsy aristocrat and the Wild Rose are brought face to face, and after a series of adventures each is restored to her rightful place and the nimble and comic Noodles escapes the vengeance of his dark-skinned pursuers. The first act shows the forest camp of the strolling band and the second a rathskeller, peopled by a veritable congress of foreign notables, stage folk, army officers and aristocrats mingling in trpe Bohemian fashion. The cast: Paracelus Noodle, Edwin Foy; Mahomet, Albert Hart; Mirabel, Carrie E. Perkins; Victor Hugo de Brie, Junie McCree; Vera Von Lahn, Marie Cahill; Rudolph Von Walden, David Lythgoe; Count Von Lahn, William Black; Rose Roman, Irene Bentley; Scipio, William Black; Aristotle, E. H. O'Connor; Major Cararet, Richard Lambert; "Lieutenant" Gaston Gardannes, Marguerite Clarke; Lieutenant Pierre de Bastignac, Charles Hooker. As is usually the case on an opening night, the ushers and their friends applauded everything, but after a few performances the fate of The Wild Rose will be determined.

A trip to Buffalo opened to-night at the Auditorium to a well pleased audience. The company played a two weeks' engagement here

in February, making a big hit. The event of the season will be the engagement of Mrs. Fiske April 28-May 2.

The Durban-Sheeler stock company at the Girard Avenue Theatre are appearing in an elaborate production of Madame Sans Gene, with the favorite and talented Martha Creighton in the title-role, excellently supported by a large organization. Eugene Moore enacts the role of Napoleon. Sam'l of Foss, with M. B. Curtis and Albena De Mer as the stars, supported by the stock company, will be given April 28, after which Creston Clarke will appear for two weeks with the company. It is more than likely that Robert B. Mantell will also be tempted to appear here. The season closes early in June, when Durban and Sheeler, as already noted, retire from the management.

Forepaugh's Theatre has Liberty Hall, never before presented at popular prices, and the liberal mounting and staging reflect credit upon George Leacock, who directs all the productions. Florence Roberts being indisposed from overwork, Jennie Ellison enacts the leading role, Margaret Didden Pitt being specially engaged to enact Blanche Chilworth. John J. Farrell, Albert Sackett, and the rest of the cast do creditable work. A Colonial Girl April 28.

The Standard Theatre presents an attractive play this week in Slaves of Russia, in which the Darcy and Speck stock company appear to advantage. Frank Fahey, a new addition to the company, was well received. Jesse James, the Bandit Hero, April 28.

Lovers' Lane, with Millie James, continues at the Park Theatre for an indefinite run, as there are no bookings there for the rest of the season.

The Lilliputians in The Merry Tramps hold the boards at the National Theatre this week and give a pleasing performance. Good business, considering the circus is in town. Happy Hooligan April 28.

Lost in the Desert is the bill at the People's Theatre, with Ben Ali's band of Syrian acrobats as the main card. Sis Hopkins April 28.

Wurster's German Stock company at the Arch Street Theatre, with the special addition of Herr K. Shober, presents The Drover from Upper Austria. Fräulein Hedwig Bonnes, who retires from the profession, receives a benefit April 24, when Live While You Live will receive its first representation in America. William Toll and Air Castles will close the season. Business has been uniformly good.

Dumont's Minstrels at the Eleventh Street Opera House retains their last week's business. Haghey Dougherty's annual benefit takes place April 24 and Vic Richard's April 28. The attaches of the house all come in for benefits the week of May 5.

Weber and Fields' company will come to the Academy of Music April 28 for three nights with Hoity Toity as the feature. The company has an immense following in this city and will play to the capacity of the immense building. The engagement ought to have been for a week, but the Academy was booked for the other three nights.

Florinal, the boy violinist, will make his farewell appearance at the Academy of Music, matinee, May 10.

Ellen M. Stone, the American missionary of brigandage fame, will give two lectures at the Academy of Music May 2.

Henry Ludlam and company will inaugurate his tour of Shakespearean productions at Wilmington, Del., April 28, and open in this city May 12 for one week at the Broad Street Theatre.

Mary Mannering and Kyrle Bellow in The Lady of Lyons are to give a single performance at the Garrick Theatre May 30.

S. FRENCHMAN.

WASHINGTON.

Controversy Over The Little Pilgrims—Current Plays—Gossip.

(Special to The Mirror.)

WASHINGTON, April 21.

Julia Marlowe's return engagement opened to-night at the New National Theatre in When Knighthood Was in Flower, it has every indication of surpassing her earlier appearance—that was unusually successful. A fashionable gathering is strongly in evidence to-night and the star was again the recipient of much applause. The support again met with warm appreciation. Under Two Flags with Blanche Bates, follows.

William Morris in When We Were Twenty-one had a large audience to greet him on his reappearance to-night at the Columbia Theatre, where he was a pronounced favorite two summers ago at the head of the William Morris Stock company. In the interpretation of the part of Richard Carewe, he gives a characterization that is noteworthy. The play was excellently presented. Harry Conson Clarke comes next in What Happened to Jones?

A Midsummer Night's Dream at the Lafayette Square, by the Bellows company, so adequately mounted and well enacted by this capable organization last week, continues by urgent request for a second week, and to-night another large audience was present. Mendelssohn's music has been artistically rearranged by Victor Johnson, of the orchestra, and Harry Wheaton Howard, who drilled the large choruses. The solo and duets by Katherine Clinton and Bessie Conwell are repeatedly encored. The Adventures of Lady Ursula is in rehearsal.

Happy Hooligan commenced the week at the Academy of Music to a crowded auditorium. Frank Dumont's treatment of Opper's well known illustrations is very amusing. Ross Snow, in the leading role, creates a fund of merriment and other good farcures and specialists in the company are Whelan and Otto, Holliday and Quinn, Joseph Mitchell, Wilfred Gardes, Maggie Weston, the Pan American Four, Carrie Esier, Adelaide Marsden and Dora Price. Human Hearts comes next.

T. D. Long and Mrs. Long, after completing a lengthy season abroad, were visitors during the past week at the Lafayette Square, where they were last season associated with Walter Clarke Bellows in the management and direction of the stock company. After a brief stay in New York they go direct to Denver to prepare for the coming Summer season of Elitch's Garden.

Success means much, but failure doesn't count. The Little Pilgrims, recently exploited with success by the Bellows' company, is likely to become the subject of litigation. A claim being put forth by Martha Morton that the shaping of the play is taken from a dramatization by herself and her brother Michael, from a novel by John Strange Winter, entitled The Truth Tellers. This, Walter Clarke Bellows, admits in part, stating that the chap

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ing merely follows suggestion, but that the play, rewritten, takes on a new form, and in the condensing and cutting, to bring the performance within a reasonable hour, nothing suggestive of the Truth Tellers remains. Mr. Bellows is talking over the matter said, "I consider that after taking out of the Little Pilgrims the little that was left of the Truth Tellers, there is still a play written and copyrighted called The Little Pilgrims. I have based my story, incidents and characters, on themes entirely foreign to the Truth Tellers, and in the play's present form, absolutely nothing of the original remains."

Henry Miller was a guest of Walter Allen, of his company, and Morgan Sherwood, of the National Theatre, at the Busy Bee's Club House at Four Mile Run, Va., last week, and scored, while there, one of the best records as a wing shot, bringing down a land snipe at a distance of 500 yards.

Manager W. H. Rapley, whose special fondness is golf, when the opportunity presents to get away from office duties, made an over-play recently and has been confined to his home for several days with an injured knee cap.

Forepaugh and Sells Brothers' Circus will exhibit here on grounds at 13th and D Streets, North East, April 30 and May 1.

At the National Theatre Sunday night Carelius Emil Christiani, the young Danish violinist, gave a most successful concert, under the auspices of the Arion and Mannerchor Singing Societies. Hattie M. Ritchie, a soprano of merit, was the soloist.

JOHN T. WARDE.

ST. LOUIS.

Andrew Mack and The Liberty Bells—Other Offerings—Attractive Concerts.

(Special to The Mirror.)

St. Louis, April 21.

The Castle Square Opera company closed its seven weeks' engagement at the Century on Saturday night with productions of Cavalleria Rusticana and I Pagliacci, before a packed house. Big business was the rule all the week. We always dislike to say good-bye to such old favorites as Adelaide Norwood, Gertrude Krennson, Joseph Sheehan, Miro Delamotta, Winfred Goff and Francis J. Boyle, as most of them have appeared here during the entire forty-nine weeks the company has been heard in the last three seasons.

On Sunday evening Andrew Mack was seen at the Century in Tom Moore. The popular singing comedian was received by a large and enthusiastic house. Mr. Mack had good support from Josephine Lovett, Jane Payton, Margaret Fielding, Mildred Meredith, Vivian Marten, George F. Nash, Theodore Babcock, Giles Shine, Myron Calico, Eddie Heron, George W. Deyo, Frank Mayne, Richard Dillon and Harry E. Stone. Next week, The Explorers.

The much talked of The Liberty Bells, pink pajamas and all, made its first appearance here at the Olympic last evening. There were a number of clever people in the cast, including Harry Davenport, Harry Gilfoil, John Slavin, J. C. Marlowe, Etta Butler, Sandoz Milliken, Crissie Carlyle, Augusta Glase, Edna Hunter, Lotta Faust and Pauline Chase, but the offering itself did not make much of a hit. Mrs. Patrick Campbell April 28.

The Brothers Byrne with their "New" Eight Bells arrived at the Grand Sunday afternoon and were received by a lot of old friends. Among the company are: Charles F. McCarthy, Harry E. Baker, Charles Wuera, James M. Harris, Alf Griener, Larry Vondale, Frank Rice, Frank LaFosse, Allen Schrock, Harry Norton, Eddie Bardell, Harry Kammerer, Harry Vane, Grace Enler, Nellie Coulson, Jennie Coulson, and Maude McCarthy. The Chaperons will follow.

The Volunteer Organist is Manager Garen's offering this week at Havlin's. In the company are: W. D. Stone, Benjamin Horning, John Ferris, John Gorman, Felix Haney, Benjamin J. Williams, Charles Allison, George Wharnock, J. Hooker-Wright, John Bryant, Willie Nelson, Francis Whitehouse, May McCabe, and May Stoddard. Robert McWade in Rip Van Winkle is underlined.

The Pittsburgh Orchestra, with Victor Herbert as director, gave concerts at the Odeon Sunday afternoon and evening. Mr. Herbert has not appeared in St. Louis for about four years, when his band was a great attraction at the Exposition, and the band was heard by large houses. The brilliant and popular programme included Luigi von Kunz, violinist; Henri Merck, cellist, and Anna Bassett, soprano.

Josef Hofmann, Jean Gerardy and Fritz Kreisler, were heard at the Odeon this evening by a large and brilliant audience. These great artists have all been here this season at different times, but there was much desire among our people to hear them all "for one price of admission."

President Swasey, of the Odeon, who has just returned from New York, whither he went to look after late attractions for his handsome Grand Avenue Music Room, announces that he has about completed arrangements with Channing Ellery's Royal Italian Band, under the direction of Giuseppe Creatore, for a late Spring and early Summer series of concerts at the Odeon. The concerts will be given at popular prices, and will mark the band's start for the North, where an uninterrupted tour of Summer concerts has been booked.

J. A. NORTON.

CINCINNATI.

Florodora Returns—The Romancers to be Given by Pupils—A Rumor.

(Special to The Mirror.)

CINCINNATI, April 21.

Florodora opened at Robinson's to-night, and the indications are that the return engage-

ment will almost equal the remarkable success the musical comedy achieved here on its first presentation. The company is entirely different from the one seen here before, and includes Edna Wallace Hopper, Helen Redmond, Jeanette Lowrie, R. E. Graham, Cyril Scott, Philip H. Ryley, W. P. Carleton, and Susan Drake.

The Walnut rejoices in the only novelty of the week. Hunting for Hawkins having had its initial Cincinnati presentation at that house yesterday. It was given by a strong company, including John L. Kearney, Al. Grant, Dan Harold, May Thompson, and Mamie Conway. It is the last attraction of the regular season at this theatre, but next Sunday the Orpheon company will return for a short Spring season, presenting a number of Weber and Fields' burlesques.

Selma Herman's engagement at Henck's has started off with a boom. For the second week, beginning yesterday, the Olga Nethersole version of Sapho was used and attracted immense audiences. Richard Buhler appeared to great advantage as Jean, to Miss Herman's Sapho. Al. W. Martin's revival of Uncle Tom's Cabin is crowding the Lyceum.

The next to the last performance of the season by the German company at Robinson's was given last night. Die Brautchaus am Tegernsee was the bill, and was capitally rendered.

The first performance in this city of Edmond Rostand's The Romaniers will be given to-morrow night at the Odeon by Miss Mannheim's pupils of the College of Music.

Rumor has been busy of late with the future of the old Vine Street Opera House, that has been dark most of the time for several seasons and the title to which has long been in dispute. The latest announcement, apparently on good authority, is that control has been secured by E. H. Anthony, of this city, and Lou Houseman, of Chicago, and that a stock burlesque company will be installed there in the Fall.

H. A. SUTTON.

BALTIMORE.

Grand Opera Does Well—Henry Miller and Grace George—Haswell Stock.

(Special to The Mirror.)

BALTIMORE, April 21.

At Ford's Grand Opera House, to-night, Grace George made her local debut as a star in Under Southern Skies before a good audience that received her and the excellent supporting company with favor. Of the cast, Frank B. Hatch, Grace Henderson, Cuyler Hastings, Maude Durand, Virginia Glyndon, Donald MacLaren, Herbert Carr and Carl Ekstrom may be singled out as worthy of special mention.

The attendance at the three performances given by Maurice Grau's Grand Opera company last week was the largest in the city's history.

At the Academy of Music this evening Henry Miller, one of the most popular stars who pays Baltimore an annual visit, returned and presented for the first time here the delightful colonial comedy D'Arcy of the Guards. In the title-role Mr. Miller added one more to the large number of varied portrayals in which he has met with success in Baltimore. The supporting company was of unusually even merit and the performance an exceedingly finished one. The staging was excellent. Florence Rockwell, Arthur Elliott, Walter Allen and Otis Turner were particularly good.

The Percy Haswell Stock company at Chase's Theatre commenced its final week to-night with a revival of The Little Minister. The production was equally as good as the previous one. Miss Haswell repeated her charming portrayal of Lady Babbie and the other roles were uniformly well acted. After Saturday night the theatre will be dark until the new stock company, to be known as the George Fawcett company, opens in September.

The Auditorium has a new departure this week in a vaudeville company headed by Eugene Sandow, the strong man, Julie Ring and the three Fishers, trapezists.

Human Hearts was given a satisfactory production at the Holiday Street Theatre last night and pleased a large audience.

HAROLD RUTLEDGE.

HEYSE'S HISTORICAL DRAMA.

At the opening of her engagement at the Manhattan Theatre, New York, next season, Mrs. Fiske will appear as Mary of Magdala, in an historical play of that name by the noted German dramatist, Paul Heyse. Although the chief role in this drama is the Mary Magdalene of Scripture, and Judas Iscariot—named in the play Iscariot—as well as other typical Jewish and Roman characters will figure in it, with the Egyptians, Phenicians, Armenians and representatives of other races active in and about Jerusalem at the time, no other Biblical characters will appear. Heyse's drama is in no sense a religious drama. It deals generally in a broad, historical manner with the characters named as their lives are fictionally assumed to have been affected by the religious and racial incidents of the time, while its chief dramatic value rests upon and deals with the life of its heroine. The scenes are historical, the locale being Jerusalem, and the production in this respect, and in respect of costume, typical of the representatives of various nationalities that figure, is expected to be one of the most impressive and archeologically interesting ever staged. The drama has been rendered into English by Lionel Vale, and the costumes have been designed by Percy Anderson, of London, who is responsible for those of "Herod." Special music will be composed, and every detail will be in sympathy with the peculiar dignity of the subject. Mrs. Fiske has had the American rights to Mary of Magdala for more than a year, and preparations for its production have long been in progress. The drama has been produced in Germany this season.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 130 W. 47th St., New York.

Joseph Jefferson was the chief speaker at the second service of the Philadelphia Chapter of the Alliance, held at the Garrick Theatre, Philadelphia, last Sunday evening. The service was conducted by the Rev. Clarence W. Bisphan, local Secretary of the Alliance, and the choir of St. Philip's Episcopal Church rendered the music. The theatre was crowded, there being over 1,600 persons present. Among other things Mr. Jefferson said:

It is a good cause for congratulation when the church and stage are represented on the same platform, for it is always a cause for congratulation to see two parties that have been estranged brought together again. It speaks for peace and fraternity, for brotherhood, sisterhood, and all the blessings of harmony and fellowship. I had some hesitation in accepting the invitation to address you on this occasion, for I was undecided what to say to you that would be acceptable and appropriate.

Mr. Jefferson then gave his amusing address on the Shakespeare-Bacon theory, with his comic verses on that subject.

The Rev. Walter E. Bentley, General Secretary of the Alliance, followed with a description of the origin and development of the organization, and closed as follows:

Why not a trust of the church and stage? when to-day we have a trust even in beef. There has been a great chasm between church and theatre ever since the Reformation. Religion gave birth to the theatre in the form of the miracle play, but as the drama broadened it was disowned by the Church. As society was controlled by the Church, to be an actor was to be ostracized. All previous movements to bring Church and stage together have failed because those who managed them did not understand the theatrical world and went about their task in a patronizing manner. The theatre gives you new life and intellectual development after the day's work. The play preaches to you in pictures and, after all, it is the dramatic elements that makes the Church alive.

At the conclusion of Mr. Bentley's address, which was vigorously applauded, the offering was taken up, and it proved to be the largest ever received in the history of the Alliance, showing the great interest manifested by those present in the work of the organization. Edith Lyte rendered "I Know that My Redeemer Liveth" very effectively, after which Mr. Jefferson related several anecdotes relating to his early experiences on the stage. The meeting closed with the benediction. Representatives of all the dramatic companies playing in Philadelphia were present and greatly enjoyed the proceedings.

Tea will be poured on Thursday afternoon as usual at the headquarters, 130 West Forty-seventh Street, from 3 to 6 P.M. All members and their friends are invited.

The twenty-sixth regular service of the National Chapter of the Alliance will be held next Sunday evening, April 27, in St. Chrysostom's Episcopal Chapel, Thirty-ninth Street and Seventh Avenue, at 8 o'clock. The Rev. Thomas H. Sill, vicar and chairman of the Chaplains' Committee, will conduct the service, and the sermon will be preached by the Rev. William E. Johnson, rector of the Church of the Redeemer and chaplain of the Alliance. The subject of the sermon will be "The Dramatic Element in Church Worship." The offering will be devoted to the Alliance, and all interested are cordially invited.

THE MINION is forced to defer until next week publication of the list of chaplains of the Alliance.

An important Alliance service will be held in the Grand Opera House, Sioux City, Iowa, on Sunday, April 27. It will be the first service held in Sioux City, and preparations are in progress to make it a notable occasion in the religious and theatrical history of the place. The Rev. E. H. Gaynor, of St. Paul's Episcopal Church, the local chaplain, will preside at the meeting, and will be assisted by five clergymen of other denominations of the city. In speaking of his work as an Alliance chaplain, the Rev. Mr. Gaynor said recently:

I have taken much pleasure in the work I have been able to do among visiting actors in the two years I have been chaplain. I have visited many at their hotels and others on the stage at the Opera House. The membership of the Alliance is growing steadily. In the company which presented The Burgomaster here several weeks ago I found twenty-eight members of the Alliance.

DRAMA DAY AT THE P. W. L.

Yesterday was Drama Day at the Professional Woman's League, and the following programme was carried out successfully under the chairmanship of Nellie Louise Howes: The Cupid and Psyche of Indian Mythology, a talk on the Indian legends and the reading of two original poems. Henry Gaines Hawn in recitations. Mr. Hawn prefaced his recitations with the remark: "Dramatic action more often fails in the problem of emotion rather than in emphasis, gesture or enunciation. The kind and degree of genuine emotion is the question of most importance." To illustrate his statement he recited "Come," by Joaquin Miller, and "The Tragedy," by T. B. Aldrich. He was well received. Two baritone solos were sung by Adolph S. Witmark. "Les Rameaux" and "Good Night," that were rendered with good expression. Mr. Witmark is the possessor of a well-cultivated voice. Martha Hicks Dye, the pretty and popular dramatic reader, gave "The Sea" and "The Red Fan," with musical accompaniments by the composer, Nettie Arthur Brown-Weitz. For an encore Miss Dye recited "Bill's in Trouble," which exemplified her versatility. "Aunt Louisa" Eldridge was the guest of honor. May 5 is Literary Day, and Kate L. Crystal will preside. On May 12 the annual election of officers will be held.

To please the most sedate—THIRTY CHIMES.

THE SPOONERS PRODUCE A NEW PLAY.

The fifth play new to Greater New York produced by the Spooner Stock company during its occupancy of the Park Theatre, Brooklyn, was presented last week when J. H. Shepard's soubrette comedy, The Maid of the Mill, was given with the following cast:

Sue Sterling	Cecil Spooner
Steve Marlin	Augustus Phillips
William Sterling	Robert Ransom
Simonides Sampson	Harold Kennedy
Hiram Flint	Henry M. Hicks
Reginald Rizes	Ben F. Wilson
Mike Malone	Edwin H. Curtis
Jim Blake	W. L. West
Detective	Isaac Payton
Len Richardson	J. H. Johnson
John Brough	Rita Villers
Mary Jane Marlin	Jessie McAllister
Louise	

The dearth at the present time of new plays providing suitable opportunities for a soubrette star was no doubt responsible for the company's production of The Maid of the Mill, in the hope that it would give Cecil Spooner a part equal to the others of a similar kind in which she has won success. Had the new play done this it would have been worth producing, but unfortunately it did not, and the performance merely showed what good players can accomplish with poor material, when their efforts are as conscientious as though their roles possessed enough of merit to permit of decided success.

The plot revealed, although new in theme, was most conventional in treatment, and the dialogue, while sometimes amusing, principally consisted of exaggerations that require considerable toning down to hold the interest of an audience throughout. The story of the play, in brief, is as follows. Sue Sterling, the heroine, is in love with Steve Marlin, superintendent of her father's rolling mills. Marlin enjoys the confidence of his employer to the extent of having been informed by him of a secret bid for a Government contract. Hiram Flint, a monopolist, arouses discontent among the employees of Sterling's mill, until their foreman steals the secret bid and gives a copy of it to Flint upon the promise of a reward. With the knowledge of the contents of the bid, Flint seeks to force Sterling into a corporation, threatening to underbid him for the contract if he refuses to join it, which he nevertheless does. Flint then causes Sterling's employees to strike, telling them that the latter has invented a machine that will enable him to dispense with the services of a large part of them. Here the play to some extent introduces the labor problem. In addition to being the means of the strike, Flint has a counterfeit money plate put in the office of the mill, with the result that Sterling is arrested on the accusation of being a counterfeiter. Flint goes to the mill during Sterling's temporary imprisonment and tries to bribe Marlin into helping him in his evil designs. Failing in this, he fires the mill and has Marlin at his mercy until the timely arrival of Sue Sterling, who saves her lover's life. The last act is devoted to a complete exposure of Flint and the play's happy culmination.

All this sounds as if it might be interesting, but such is not the case, the situations being illogical in sequence and development. That the Spooner Stock company managed to win such favor in the play as to crowd the theatre to the doors throughout the week was an achievement of which it may be uncommonly proud.

To a considerable degree this was made possible by the insertion of several of Cecil Spooner's very original and equally excellent specialties. Miss Spooner's origination of the role of Sue Sterling brought out far more than the author was responsible for, and possessed magnetism, sprightliness, humor and grace, as well as strength, when the latter quality was necessary.

Augustus Phillips showed what an excellent actor he is as Steve Marlin, making a part with limited possibilities stand out through the earnestness and naturalness of his acting. He also took part with the star in a dainty dancing specialty that won five or six well-deserved recalls. Harold Kennedy was amusing as Simonides Sampson, a stereotyped negro servant character, Robert Ransom was excellent as William Sterling, and Edwin H. Curtis made a rugged foreman of the mill, as Jim Blake. Rita Villers offered a good character sketch of the talkative mother of Steve Marlin, and Jessie McAllister, in addition to giving valuable assistance in a fine medley, also taken part in by the star, the Cecil Quartette, Harold Kennedy, and Ben Wilson, made the most of the role of Sue's sister, Louise. The other parts, considering how overdrawn they were, received capable handling. The staging of the strike and fire scenes, in which a number of extra people were employed, and the fetching gowns worn by Cecil Spooner, deserve a word of praise, as does the accompaniment of the musical numbers by the orchestra, under the able direction of Roy N. Hair.

NEW THEATRES IN THE NORTHWEST.

Miss C. Wilson, of Portland, Ore., is planning to erect new theatres at Seattle, Tacoma, and Spokane, Wash., and Portland, Ore., to be conducted on the same lines as the theatres of the Orpheum circuit. It is said that Miss Wilson has secured options on property at Seattle, Portland and Tacoma, and that she is the possessor of ample capital, through successful operations in the Klondike.

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(ESTABLISHED JAN. 4, 1893.)

The Organ of the American Theatre-Festival Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND MANAGING EDITOR.

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One year, \$1; six months, 50c; three months, 25c. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$2.00 per annum, postage prepaid. Published every Tuesday.

Telephone number, 611, 12th Street.
Registered cable address, "Dramatic Mirror."
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 2 Northumberland Ave., Trafalgar Sq.; Newman's Tourist Agency, 11 Regent St., W. In Paris at Desnoes's, 15 Avenue de l'Opera. In Liverpool, at L. Edwards, 21 Lime St. In Sydney, Australia, Smith & Co., Moore St. The Trade supplied by all News Companies.
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Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - APRIL 26, 1902.

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AN ANNIVERSARY.

THE exact date of the birth of WILLIAM SHAKESPEARE is not known. It is assumed that the date was April 23, 1564, and thus the world goes on from generation to generation in some manner—or rather in a variety of ways—celebrating April 23 as the recurring day. The Register of Baptisms of the parish of Stratford-on-Avon shows that WILLIAM, the son of JOHN SHAKESPEARE, was baptized on the 26th of April, 1564. As baptism quickly followed birth in those days, owing to the hazards of infant life, due to a lack of the medical science that in these days reduces danger to the minimum, it has been assumed that SHAKESPEARE was born three days before that date. But this really does not matter, and it is by no means strange that there should be uncertainty on the point, for all parish registers of early times were defective in such records; and while the exact dates of death of other distinguished persons of even later periods are known it often is necessary to query the dates of their birth. It is probable that the fixing upon April 23 as SHAKESPEARE'S birthday was warranted by some exact local tradition to that effect, and thus it will go down indefinitely as of that date and be increasingly honored of men.

In the light of this age, esteemed by those that belong to it as the greatest the world has seen, SHAKESPEARE still shines supremely. And never has it seemed more certain than now that he never can be eclipsed. He still inspires and is the chief figure of all literature; and the theatre, although seemingly at this time unable adequately to illustrate his works, still is set apart from all other human institutions by virtue of those works. The passage of nearly three centuries and a half since SHAKESPEARE was born has served but to increase his power over the world of thought and magnify his figure. Societies named in his honor in all lands regularly observe what is known as his birthday; his plays—while others that are written grow obsolete and are forgotten—abide and always are superior to interpreting ambition; and consciously or unconsciously, wherever thought flows in the form of words, tribute is paid to SHAKESPEARE as it is paid to no other of the world's great minds.

Among a multitude of celebrations in SHAKESPEARE'S honor that will mark this week, perhaps the most notable will be the commemorative performance by the Benson company at Stratford-on-Avon, where for many years his plays have been represented in a reverent spirit. The play this year is to be Henry VIII, in which ELLEN TERREY will, for the first time in many years, appear as Queen KATHARINE. This event will attract an unprecedented throng to the birthplace, although celebrations elsewhere throughout the world of the theatre will fittingly commemorate the day.

One of the most suggestive developments of the wish to honor the memory of SHAKESPEARE that always prevails is the plan to erect in London a national memorial. Those influentially interested in this plan hope to induce the London County Council

to build on a portion of the land bought for the new street from Holborn to the Strand a model of one of the ancient theatres in which SHAKESPEARE'S plays were produced. The purpose is to make of such a building a museum of literature and of matters relating to the theatre, and to use it if possible for the representation of the plays in the manner in which they were performed in SHAKESPEARE'S day.

IT DEPENDS.

A QUESTION comes to THE MIRROR from St. Louis that is in character so like many other questions that come to this journal from various places that it is deemed worth while to answer it outside of the column usually devoted to queries.

"Would a young man five feet ten inches tall, weight 145 pounds, be a good build for the stage, or should he quit the idea?" This is the question, which is as definite and as devoid of rhetorical ornamentation or of relative matter as a paragraph in a market report.

There are in this country several hundred thousand young men that approximate the height and weight of the young man who asks this question, and yet very few of them may have the least aptitude for the stage. There are among actors many young men also that are five feet ten or thereabouts, and their weight probably is normal for that height. But they are not actors because of their specific pounds and inches.

The St. Louis young man's query was transmitted on a postal card, and his writing indicated a very limited education. It is hardly necessary to add that his query itself discloses a lamentable ignorance of stage requirements. The theatre never was a field for the uneducated or for persons of commonplace mentality, and its requirements in these respects are growing more exacting all the time.

The St. Louis young man is tall enough and heavy enough to carry a spear or serve in some other supernumerary capacity on the stage, and such employment does not really make it necessary that the person engaged in it should begin his sentences with capital letters when writing. But really a young man of this young man's sort would find better paying employment, and have better opportunities for promotion if he is inclined to attend to business, in some field where his physique would be a factor. True, if he were to carry bales or boxes he might not see so much mimic life as the stage would unfold to him if he were a spear bearer in a play. But his wage would be more regular, and his board and clothes better assured.

There have been men on the stage that have created sensations—and the world still talks about them—whose inches were less than seventy and their weight was correspondingly light. KRAV was one of these, and the elder BOOTH was another. But this St. Louis young man evidently is of another sort, and he had better "quit the idea."

AN OFFICIAL BILLPOSTER.

AN unusual office has been created by the City Board of South Omaha, Neb., as a result of the passage of an ordinance authorizing the appointment by the Mayor of that city, subject to confirmation, of a city billposter.

A bond of \$1,000 is required from the new official. He will be required to "supervise or conduct" the posting of all bills or advertising matter, "shall regulate and supervise all sign boards and similar structures," and will have the power to remove any boardings or bill boards that he may consider "dangerous to the public thoroughfare." Moreover, he will be required to prevent the display of "any immoral or offensive" signs or posters.

This city billposter is fortified in the conduct of his duties by provisions of the ordinance relating to him that give him absolute power. The most remarkable provision of the ordinance, however, is that which makes him an unsalaried officer, so far as the city is concerned, but permits him to "collect fees from persons served." An official of this sort, with the authority conferred, may be all right in a city like South Omaha, but his opportunities in a larger city would soon make him a formidable personage.

BOOK REVIEWED.

Summer Actors in Three Scenes, by Marguerite A. Hanson. Published by James Felt and Company, New York.

Books about the theatre and its people have perhaps never before enjoyed the wide popularity in America that they do at the present time, and naturally this interest—which is, indeed, a fine compliment to the stage—has brought forward an unusual number of biographical and critical works from the pens of many writers. The players of the present are far more fortunate in this respect than were the players of the past. The fame of the actor of to-day will be well known to generations yet to come. The old condition of fast-

lag stage hand and quick forgetfulness will, happily, be no more.

In the new book, entitled "Eminent Actors in Their Homes," Marguerite A. Hanson has hit upon the excellent idea of presenting the more personal side of the men and women of the theatre, and of mingling with her biographical sketches most charming descriptions of the abiding places of her subjects. To those readers who do not belong to the profession the book will doubtless contain many surprises, since the belief is still general that play-actors are poor, homeless folk, who "live in their trunks." It is well that this time-worn fallacy should be overthrown, and the present volume will probably do much toward that end. It is illustrated with twenty fine plates, showing the exteriors and interiors of as many homes of players. These pictures in themselves prove that the people of the stage are not only of domestic turn of mind, but also that they have exceptionally good taste in the matter of architecture and decoration.

The eminent players whose lives and homes are described in the book are Mr. and Mrs. E. H. Sothern, Mr. and Mrs. Mansfield, Marie Batou, Elsie de Wolfe, Mrs. Fiske, Annie O'Neill, Edward Harrigan, Annie Ward Tiffany, May Robson, David Warfield, Viola Allen, Francis Wilson, Julia Marlowe, Annie Russell, Amelia Bingham, Burr McIntosh, Chauncey Olcott, Mr. and Mrs. James K. Hackett, Mr. and Mrs. Robert Edson, Joseph Jefferson, Otis Skinner, William H. Crane, Mary Anderson de Navarro, and Mr. and Mrs. N. O. Goodwin.

CLARA MORRIS LECTURES.

Clara Morris delivered a lecture, that she named "Behind the Scenes," at Wallack's Theatre last Sunday evening before an audience of good size, representing a wide variety of people, attracted by the fame of the lecturer and a curiosity to hear what she would have to say regarding the stage and its people, as well as some of the experiences of her long and brilliant career as an emotional actress. Miss Morris was introduced to the audience by Samuel L. Clemens ("Mark Twain") who, although visibly nervous, made a few appropriate remarks that were not without the element of jocularity for which he is famed. The actress' lecture interested immensely, but was not of the startling nature that some people opined it would be. Her talk consisted of a sort of autobiographical sketch interspersed with amusing anecdotes of celebrated actors and other personages. Miss Morris gave her opinion upon the stage as a profession for women and gave advice to stage-struck girls and others who fancy the theatre to be the Mecca of their hopes, when in reality if they entered the profession, it would in most instances be their Waterloo.

There was nothing in these remarks that she has not often written and spoken elsewhere and that is not the advice and opinion of most players possessing good common sense. The audience interrupted the speaker with frequent applause, and judging from its evident enjoyment, Miss Morris' debut as a lecturer in New York can be called a success.

AMATEUR NOTES.

The Sophomores of Harvard College appeared in the college theatre last Wednesday afternoon in J. A. Coyne's comedy, *Everybody's Friend*.

The Cap and Bells Club, of Williams College, presented The Private Secretary at Carnegie Lyceum last Wednesday evening before a large audience.

One of the biggest amateur productions ever given in the Northwest, The Viking, was produced by the Roosevelt Marching company at Minneapolis, April 15, 16. An entire male cast presented the comic opera in a most commendable manner to large audiences.

The Athletic Association of the High School at St. Cloud, Minn., presented The Cricket on the Hearth recently, netting \$150 for the society.

Grace Carney, a leading amateur of Dubuque, Ia., is drilling a company of amateurs in A Quiet Family and My Neighbor's Wife for early presentation.

Julius Caesar was burlesqued in comic opera by the girls of Smith's College, Minneapolis, April 5.

The Concordia Singing Society presented in a creditable manner at St. Paul, April 10, King Wallrushing; or, The Missing Glove.

Garnet, Ia., amateurs are rehearsing Because She Loves Him for presentation May 1.

The senior class of the West Des Moines High School presented A Modern Cinderella creditably on April 11.

The Kalkreuth Dramatic Club, of St. Paul, Minn., produced a drama in four acts by Russell F. Fisher, entitled Was She to Blame, at their private hall in Irvine Park on Saturday evening, April 19. The play was successfully acted by the following cast: Russell F. Fisher, Henry Barker, Samuel Ferguson, Tully McCrea, Fisher, Geraldine Trevelyan, Gladys Stephens, Marguerite Bonnell, and Violet Graham. The production was under the direction of Russell Fisher.

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J. A. NORTON'S BUSINESS SUCCESS.

J. A. Norton, the able and popular correspondent of THE MIRROR in St. Louis, since becoming paying teller of the Missouri Trust Company last year, which position he secured through the recommendation of ex-Governor Stone, of Missouri, has forged steadily ahead in his successful career, and recent developments show him to be at this time a powerful factor in the St. Louis financial world. He recently resigned from the Missouri Investment Company to assist in the organization of the North American Trust Company of the United States. On April 16 he was elected a director of the new company as well as Secretary. Mr. Norton is one of the largest stockholders of the concern, the offices of which will be located in the Old Fellows' Building, St. Louis, after May 1. The many theatrical friends and acquaintances of Mr. Norton will, no doubt, learn with pleasure that he is reaping the reward that his perseverance, energy and enterprise entitle him to, and will not be surprised to hear of any future success that may come to him.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or trivial queries. No private addresses furnished. Letters addressed to members of the profession to care of THE MIRROR will be forwarded.]

H. G. K.: Ringling Brothers' Circus never appeared at Madison Square Garden, New York.

H. A. L., New York: Bridget O'Shaughnessy, Wash Lady, is not being played at present.

S. E. W., Ticonderoga, N. Y.: Look in THE MIRROR'S Dates Ahead column.

M. S., Providence: Oliver Ditson, Boston, Mass., probably can supply the scores of the operas you desire.

R. M. C., Toronto, Can.: There is no organization known as the Eugene Blais Opera company.

S. R., Frankford, Pa.: The whereabouts of the actor of whom you inquire are unknown to us.

W. K. M., El Paso, Tex.: Alice Kanzer, who may be addressed at 1432 Broadway, New York, is the agent for Charley's Agent and can furnish you with the desired information.

C. C., Grand Rapids, Mich.: 1. Samuel French, whose business address is 26 West Twenty-second Street, New York, will furnish you upon application with list of plays suitable for production by amateurs, with information as to how to procure them. 2. We do not know where the actress you mention is at present.

M. R. D., Colorado Springs, Col.: Charles Cherry's recent New York appearances have been as James Yorks in Life, Harold Vincent in The Price of Peace, Sir Edward Singleton in The House that Jack Built, Lord Tyronnell in Richard Savage, and Dick Marham in A Little Ray of Sunshine.

A NEW YORKER: The cast of Captain Jinks of the Horse Marines, produced at the Garrick Theatre Feb. 4, 1901, was as follows: Captain Robert Carroll Jinks, H. Reeves Smith; Charles Lamartine, George W. Howard; Augustus Blocker von Vornburg, H. S. Taber; Professor Bellart, Edwin Stevens; the Herald Reporter, John R. Sumner; the Tribune Reporter, Charles Marriott; the Times Reporter, Harry R. Adams; the New Reporter, William Harcourt Smith; the Observer Representative, Gardner Jenkins; a Newsboy, John Hughes; an Oriental Detective, Lewis Wood; a Sailor, Leonard Hall; a Policeman, M. J. Gallagher; a Telegraph Boy, Harry Barton; Mrs. Greenborough, Estelle Mortimer; Mrs. Jinks, Mrs. Thomas Whiffen; Mrs. Standington, Fanny Addison Pitt; Miss Marriam, Sidney Cowell; First Ballet Lady (Miss Pettibone), Lilian Thurgate; Second Ballet Lady, Margaret Dunne; Third Ballet Lady, Evelyn Japon; Fourth Ballet Lady (Fraulein Hochgilt), Anita Bothe; Fifth Ballet Lady, Anna Morrison; Sixth Ballet Lady (Mrs. Maggitt), Kate Ben Ryck; Seventh Ballet Lady, Alice Baych; Mary, Beatrice Agnew; Madame Trenton (Aurelia Johnson), Ethel Barrymore.

NOTES OF NEW THEATRES.

The Whyland Opera House at St. Johnsville, N. Y., opened on April 10 with James R. Waite in *Uncle Terry*. The house was sold out. The Whyland is a handsome theatre. Harry C. Marley is the stage manager. The playhouse is a brick structure 60 x 90 feet; the stage is 30 x 30 feet; height to fly gallery, 20 feet; height to gridiron, 18 feet. The theatre is heated by steam and lighted by electricity. It is decorated in white and gold. Mr. Whyland has booked some excellent attractions through his card in THE MIRROR.

The Webb Brothers, of Peru, Ind., will erect a new theatre at that place, to be completed by Oct. 1. It will cost 1,000 and is to cost \$35,000. S. A. Waller, a millionaire pottery manufacturer of Mansfield, O., will commence at once the erection of a new theatre there. The structure will cost 2,000. The opening performance will be given Sept. 1, and popular prices will prevail. J. O. Steland, at present manager of Mutual Hall, in that place, will hold the same position in the new theatre, and is already at work booking attractions.

Guyott and Taft, attaches of Grand Opera House, Wilkes-Barre, Pa., have had ground broken for a new summer theatre at Keystone Park, about four miles from that place, on the Nanticoke trading line. The house will be given over to spectacle companies.

A new theatre is to be erected at Connellsville, Pa., by local capitalists at a cost of between \$35,000 and \$40,000. The theatre, that is to be ready for opening by Oct. 1, has been leased for five years by F. R. Hallam, owner and manager of the Lyric Theatre, Washington, Pa. The new theatre will not only be a handsome playhouse, but will also be a large one, as the seating capacity is to be 1,500. J. M. McCollum, of Pittsburgh, is the architect. The theatre will be colonial in design, and Mr. Hallam will book it in connection with the Lyric.

The South West Mo. Electric R. R. Company have contracted for the erection of a \$7,000 summer theatre at Lakeside Park, Mo., to be completed this summer.

Stock has been issued for a new \$10,000 theatre at Henderson, Tex., to be completed by next season.

Dr. F. E. Vest has launched a new theatre house at Monticello, Iowa, by offering to be one of ten men to give \$500 or \$1,000 each, to be used as a back for the erection of a new theatre there.

Manager Gage, of Albert Lea, Minn., is contemplating the erection of a new theatre in that place.

A new theatre has been built at the Danville, Ill., Branch of the National Home for disabled volunteer soldiers, and a limited number of first-class entertainments will be given there every season. The theatre will be opened the latter part of September or the first of October. A certain sum is derived from the Post Fund of this Branch of the Home that is used to supply the entertainments. The theatre seats about eight hundred, and has five sets of scenery. The dimensions are: Size of stage wall to wall, 60 feet; footlights to back wall, 54 feet; curtain line to rear wall, 21 feet; proscenium opening, 28 feet square; height to fly gallery, 20 feet, and height to gridiron, 18 feet. Afternoon and evening performances will be given. The Home has an orchestra of fifteen pieces, that is employed the year round.

A rumor has been circulated that a theatre and hotel to cost \$2,000,000 will be erected on the present site of the Museum of Fine Arts, Boston, that is to be replaced by a building now in the course of construction.

THE USHER.



Some of the newspaper comments on Mr. Harkins' breakdown—a temporary breakdown, it is to be hoped—the day following the production of *The Last Appeal*, were not only cruel and uncalled for, but characteristic of the sippant and unreliable method pursued by some of our dramatic writers. One paper abused Mr. Harkins for "insulting" the audience by not preparing himself in his part, and criticized his unfortunate mishap as if it had been deliberate and intentional.

And this is the reward of thirty-five years of honorable and conscientious service on the local stage!

Probably in no city in the world is less account taken than in New York of an actor's years of painstaking effort to serve the public, or less regard is paid to the amenities that should exist between the press and the stage.

When the nature of Mr. Harkins' unfortunate experience was disclosed little sympathy was expressed for the actor or the man, and no correction of the gross misstatement above referred to was made by the paper in which it appeared.

An editorial note in the *Sun* reads: "The Philadelphia *Inquirer* gives a list of over sixty fighters, each with a manager, and each manager with a business address. Before long, perhaps, the ring will get organized like the stage and come under the control of a syndicate."

A Paris compiler of theatrical biography has gotten himself into trouble because he delved into records and published the dates of birth of various actresses. Two of these are reported to have instituted suits against him. One asks for 10,000 francs damages, and the other makes the modest demand of one franc. He explains that this gentle request is founded solely upon "the principle at stake."

Mr. Sayre, Charles Frohman's play reader, in an article on American plays in the *Washington Times*, says:

Taken all in all, it may be safely stated that the ordinary theatre-supporting public in this country, while content with a less highly developed art in the handling of dramatic topics, is practically united in refusing to accept plays which do not coincide with a moral standard decidedly higher than that exacted in the theatre abroad.

Mr. Sayre's conclusions may have been reached by studying the results of Mr. Frohman's various experiments with Parisian farces of an objectionable variety.

An account of an interesting conversation between von Sonnenthal, the noted German actor, and our Stuart Robson comes from Chicago. The players met at the Auditorium Hotel and a reporter gathered the gist of their talk. They spoke of Shakespearean performances in Germany and in America.

"You play Shakespeare in America, to be sure," said von Sonnenthal, "but it is sacrilege. We would not dare to present his plays as you do. You introduce many things into Shakespeare—choruses, ballet—which are foreign to him. We always give the most careful production. We would not think of adding to it or taking from it. It is our bible! And your American actor is not artistic. He is a mechanic. He simply learns the mechanics of his art and applies them to the best of his ability. He lacks that fine distinctiveness which comes only from the schools of France or Germany."

"If the demand comes the supply will come," Mr. Robson answered. "Our actors can do better than play one or two plays all their lives if the demand is made upon them. All they need is a chance. They have as much talent as any on earth. The great wonder to me is that the American actor is as good as he is, since he practically has nobody to teach him. He may appear mechanical, but it is the drama that is at fault. A man plays his part well. He drops out and another takes his place, and the condition is imposed that he shall play it precisely the same as the last man did."

Of stage-managers Mr. von Sonnenthal said: "In Germany the stage-manager is a man of much consequence. To be appointed stage-manager of the Court Theatre is equivalent to receiving a decoration. He is the man who knows most about the drama."

"The man we call stage-manager in this country," said Mr. Robson, "is the man who knows least. He is the man who gets the kicks of his superiors. He is nobody. To be a successful stage-manager a man must be an

actor, otherwise he cannot judge of the effects and situations upon the stage."

With this opinion Mr. von Sonnenthal agreed. He said he had known of but one stage-manager of the first rank who was not an actor.

The virtual disappearance of the stage director from the American stage is one of the results of the peculiar managerial "system" now in vogue. Where are the directors who are the successors of Boucicault, Lester Wallack, John Gilbert, and Augustin Daly?

Miss Terry, at home in London, has expressed her satisfaction with her recent American tour. "It was the same old story of perpetual kindness, the same old friends for twenty years, the same cities, and the same plays," she said. "The American people are always interesting, and I enjoy those in the West especially. There was not a crumpled rose-leaf along the route except the dressing-rooms in the theatres. English theatres are bad enough in that respect, but the American are worse—no ventilation, no drainage—they are vile!"

No doubt Miss Terry's criticisms are justified, but had as many of our dressing-rooms as there has been a decided improvement in the conditions that existed when Miss Terry first came to this country. Actors have done much to remedy the state of affairs that formerly existed by protest and complaint.

Miss Terry admires our quick way of doing things and our appreciation of art. "But," she says, "there is too much hurry in their art and too much of the rapid-transit idea in all the art of the day in consequence. The highest form of art, in my mind, is the cathedral, and what cathedral was built in a day? They laid it stone by stone, through the long, quiet years. They loved it, caressed it and gave it time. Now everything must be done by lightning; chickens must be produced without being hatched; we want the trees with all blossoms and no leaves. There must be constant change at the theatre, and good actors and actresses are 'resting' because novelty has become the rage."

STRAFORD-ON-AVON.

1564—April 22—1592.

I intentionally use the two dates together, for in few places do the old and the new, the then and the now, touch elbows more intimately and delightfully than at Stratford-on-Avon.

I have made three pilgrimages to this, my Mecca, the last time in 1900, and, though more than ten years separated my first and last visit, I found little or no changes each visit. True, Marie Corelli has become a townswoman; but she has done so in a reverent spirit, and has quickly and quietly blended into the picture. Then the fountain presented by ever generous George W. Childs had been erected since my first visit, and the splash, splash of its water in the daytime, and the gleam of the stone lantern's light that crowns it at night add to the charm of the square in which it stands. Just opposite the fountain I stopped at the Fountain Inn for a change. I was more than comfortably lodged there, though it is not so pretentious as the Red Horse Hotel and the Shakespeare Inn. At the former they still show with pride the room in which our Washington Irving slept, he who penned the most readable sketch of Stratford ever written, and in the latter the titles of Shakespeare's plays still take the place of numbers for the bedrooms. The only other changes I notice are in the parish church, where the stained glass window representing the "Seven Ages," and erected through American subscriptions, is finished. The register containing Shakespeare's birth notice now rests on a table just within the main entrance of the church. This quaint old-time town of some twelve thousand souls still thrives on its two industries—beer and the American tourist. The Stratford beer is noted all over Great Britain, its good qualities no doubt coming from the water of the Avon, which is used in it.

And what a picturesque stream the Avon is, winding its way through the hills and dales of Warwickshire, the most attractive county in all England to the lover of the old. Within its limits are Stratford, Warwick, and Kenilworth castles, and many other reminders of the long ago. And its scenery is unsurpassed for beauty, one Englishman saying the most beautiful walk in the world was from Birmingham to Coventry, and the other replying that he knew one as beautiful, from Coventry to Birmingham.

Come with me for a walk along Henley street to the house in which the poet of all poets was born. There is an upper and lower division of the entrance door. We knock, and the upper half is opened by an old woman, who, on finding out the object of our visit, opens the lower half of the door, and we enter. The two old women, who act as caretakers, have planted in the little garden back of the house all the flowers mentioned in Shakespeare's plays, and if you are gracious to them will give you a souvenir bouquet. And how tenderly and lovingly they speak of him! Never as Shakespeare, but always: "Our poet did so and so." In fact, I notice that every one in Stratford speaks of him in the same loving, reverential way, if I except the small street urchins, who waylay you on every hand, and try to earn a few pennies by yelling out quotations from his plays. Climb the narrow stairs, and you are in the room in which our poet was born. If you are tired, sit in the chair in which Shakespeare sat while you read the diamond cut autographs on the little window panes, and talk to the guardian of the relics as I did on my second visit. Ignatius Cryptogram Donnelly had been there only a few days before. He looked at everything; but, like tar baby, "said nothing."

Resuming our walk, we soon came to the old grammar school, which, like the birth house, is only two stories high. The boys of Stratford still wrestle with the "three R's" in the bi- low ceilinged room in the second story, and on those same deal benches Shakespeare gained what little formal schooling he had. At last Britain has a statue worthy of Shakespeare, thanks to the genius and generosity of the titled sculptor, Lord Roland Gower. It stands a few feet from the Memorial Theatre, in which is now being given

the annual plays in honor of our poet's birthday. Until it was erected the only full length statue of Shakespeare in all Britain was the one in Leicester Square, London, and it was no credit to its subject, its sculptor, or to London. In the Memorial Theatre you will see a very good autographed picture of our Edwin Booth, who, by the way, posed for the statue of Shakespeare in Central Park, New York, that was unveiled on our poet's three hundredth anniversary. Now come with me, and I will show you all that remains of New House, in which Shakespeare spent his last years, and in which he died on another 23d of April. You remember it was pulled down by its last owner because he did not want to be bothered by sight-seeing people. There is not a stone left above the ground, and all you see is the outline of the stone foundation protected by heavy wire screens.

In the beautiful grounds around these ruins Shakespeare strolled with his favorite child, Judith, and told her of the wonders of London town, and of his life there as a play actor and as a play writer. The old Gothic church stands by itself on the banks of the Avon, away from the town. Entering the quiet churchyard we stroll along the broad walk under a natural arch of intertwining tree branches to the big Gothic oaken doors of the church. The weather-stained, brown tombstones stand crowded together on either side of the walk up to the very church door, as if the dead wanted to enter and be with the poet, who had made their town world famed. The little Avon glides quietly along, like the still flowing river in Bonaventure Cemetery at Savannah, as though it was fearful of disturbing the repose of its neighbors, sleeping their long sleep, lulled by its murmurs. Every afternoon there is service in the church. I attended one once. There was a full vested choir twice the size of the congregation; for there were only eight of us, one of the eight being in an invalid's rolling chair placed in the center aisle. I sat where I could look behind the chancel railing to the warning inscription over our poet's ashes, guarded by the much discussed tinted bust which gives to Shakespeare light hazel eyes, and auburn hair and beard. I wish we had time to stroll as I did in the gloaming across the fields to Shottery, where young William went a-courting his somewhat oldish Ann, shortly before dear old Mrs. Hathaway Baker's death (the last lineal descendant of Ann), she was my guide over the thick thatched crowned cottage, picked for me some flowers from the garden, and gave me a cup of cold water from the old well. As you take your farewell look over Stratford from your inn window, after hours spent in breathing in Shakespeare, will come to you, as it did to me, rare Ben Jonson's tribute to his "beloved Mr. William Shakespeare": "He was not of an age, but for all time."

ERROLL DUNBAR.

LUDLAM STUDENTS APPEAR.

Camille was presented at the closing performance of the Ludlam School of Dramatic Art, of Philadelphia, in the Garrick Theatre, in that city, on Thursday afternoon, April 17, and attracted one of the largest and most fashionable audiences seen in the Quaker City this season. This was largely due to the fact that Frances Rawle Pemberton, played the title-role. She possesses a great deal of histrionic talent as was manifested by the emotional force she exhibited in the play. Edward H. Hein, the Armand, lent great strength to the performance, giving a finished and satisfactory interpretation, and the others of the cast did quite well. They were: Clifford Hipple as Monsieur Duval, Robert H. Booth as Gaston; William Carle as de Varville, John McMurtrie as Gustave, Laura Butler as Madame Prudence, Lydia A. Riggs as Nichette, Mrs. Alice Hanley as Nanine, and Catharine Murray as Olympe. The curtain calls were numerous after each act, and the performance as a whole reflected the very highest credit on the Ludlam School.

MRS. FISKE'S REVIVAL OF TESS.

Mrs. Fiske's revival of *Tess* of the D'Urbervilles at the Manhattan Theatre on May 6 will be notable among other things for its approximation to the original production in cast. John Jack, who will close with Joseph Jefferson at the Harlem Opera House on May 2, will again be seen as John Durbeyfield, Mary Barker will again be the Joan Durbeyfield, and other original members of the company will take part, among them Nellie Lindgard as Retty and Bijou Fernandes as Im, the milkmaid.

SAID TO THE MIRROR.

Mrs. MAUD FOSBERG: "In the notices of the death of Frederic Bryson the name of his stepson was misspelled. Kindly correct the error. It was Edwin F. Forsberg, son of Harold Forsberg and stepson of Mr. Bryson, who was with him when he passed away."

NELSON LEWIS: "Seeing an article in the last issue of *The Mirror* stating that Mrs. Nelson Lewis (Helen Marcotte) had been engaged for a character role in a new play at Corne Fayton's Theatre, I wish to state that I have never heard of a Helen Marcotte. My name is Lewis Nelson Marcotte and I have been known for twelve years as Nelson Lewis in professional life. The only Mrs. Marcotte of whom I know in this country is my mother. There is no Mrs. Nelson Lewis that I know of in the business or outside of it."

HARRY R. VICKERS: "In your last issue an item of your Flashill, N. Y., correspondent reads: 'Alma Chester co. April 3 (return)'. In this he greatly errs. We rehearsed and opened our season at Flashill and played the week of April 7 there, in consequence of being cancelled at Pittsfield, Mass., the theatre at that place being condemned by the local authorities. These few lines are simply to show that the company never plays a return date during a season."

LEWIS ALBION: "I have been playing juvenile roles with the Empire Stock company at Toledo, O., throughout the season, and will continue as juvenile man. Caryl Gilla has not been engaged for the position."

ENGAGEMENTS.

Frank E. Gillette, with Mrs. Leslie Carter, in *Du Barry*.

George E. Periolat, with James R. McCann in *To Err is Human*.

Claude D'Noire, Vincent Carroll, George B. Atkins, May Stebbins, and Joseph M. Yost, for the National Stock company.

James Phillips, for the Criterion Theatre company, by Arnold and Company.

The three La Mont children—Frank, Clifford, and Marie—by Theodore Kremer, for Broken Hearts, under the direction of Sullivan, Harris and Woods. C. A. La Mont, as business-manager with the same company.

Helen Warr, with Harry Corson Clarke, for his Spring starring season.

W. R. D. Shaw, Manager and Booking Agent. Call or address, 1358 Broadway, Room 7, N. Y.

PERSONAL.



WILCOX.—Pictured above is Helen Mae Wilcox, who deserted society for the stage two years ago and is now meeting with success as Inez, the blind girl, in *In the Palace of the King*. Miss Wilcox having played considerably in stock, her experience enabled her to play the part without a rehearsal at two hours' notice. Her performance was so satisfying to the management that she was retained for the rest of the season. The press in Salt Lake City, Denver, Kansas City, Minneapolis, and St. Paul has been unanimous in its praise of her sympathetic voice, her graceful bearing and charming manner.

IBSEN.—Sigurd Ibsen, son of Henrik Ibsen, has become a member of the cabinet of Norway.

BARRYMORE.—Ethel Barrymore will sail for Europe on the *Philadelphia* on May 7. She will visit England, France and Italy, and will return to America early in October.

JEFFERSON.—Joseph Jefferson's youngest son, Frank Jefferson, made his debut as a player last Saturday night at Morristown, N. J., in an amateur performance given by the students of the Morristown school.

MATTHEWS.—Professor Brander Matthews will go to London next month to deliver a series of lectures on the development of the English drama at the Royal Institution.

MAC GREGOR.—Contrary to a report published last week to the effect that Minnie Tittell Brune had become leading woman in H. H. Sothern's support, that position is still occupied by Helen Mac Gregor, who succeeded Cecilia Loftus when the latter joined Sir Henry Irving.

MANOLA.—Marion Manola, the opera singer, is ill in the City Hospital, Boston, and is said to be suffering with stomach trouble. Her exact condition has not been made public.

SALTER.—Lottie Williams Salter has been especially engaged to play the leading role in *Only a Shop Girl*, with the Blaney Stock company, at Jersey City this week.

HANLEY.—M. W. Hanley, manager of Robert B. Mantell, is ill with typhoid fever at the Preston Hotel, Marlboro, Mass.

SCHIFF.—Fritzi Schiff, the grand opera soprano, this season a member of the Grau company, has been engaged by Sam S. Shubert to star next season in comic opera under his management. Fraulein Schiff has been very ill, but has now almost recovered.

GEORGE.—Grace George has secured apartments at Kensington Gardens for the London season, and will sail for England in May. Miss George expects to go as far East as Constantinople before returning to America.

HAWTREY.—Charles Hawtreys is having a serious time with his ankle, which he injured on shipboard while returning to England from America recently. He is obliged to walk on crutches, and does not expect to be able to act before the early part of May.

KNOWLES.—Mrs. Edwin Knowles has gone to Philadelphia in order to recuperate after her long vigil by the bedside of her husband.

KIDDER.—Mrs. Edward Kidder will accompany the delegates to the convention of the General Federation of Women's Clubs, starting for Los Angeles on May 1. Mrs. Kidder then will visit California for the first time and expects to be greatly benefited in health by her visit.

DE BELLEVILLE.—Frederic de Belleville joined Mrs. Fiske's company last week in Boston for the rest of the season. He appeared as Fabio in *Little Italy* and as Don Prunelles in *Divorçons*. During Mrs. Fiske's Spring engagement in New York, which will begin on May 6, Mr. de Belleville will be seen in these roles, and also as Alec in *Tess* of the D'Urbervilles.

BACK FROM FLORIDA.

Joseph Arthur and Augustus Fitton have returned from a sojourn of several months on their new estates in Florida, in the Palm Beach district, where they have in view the extensive growing of oranges. Mr. Arthur is enthusiastic over his semi-tropical location, both as a resort for health and pleasure in the trying months of Winter and as a place from which large revenues is ultimately expected.

WATERBURY THEATRE BURNED.

The old People's Theatre at Waterbury, Conn., of late years called the Rink, was damaged by fire to the extent of \$25,000 on Sunday evening.

A pastoral play—TRINITY CHURCH.



THEATRES AND MUSIC HALLS.

Proctor's Fifth Avenue.

Joseph Arthur's melodrama, *The Cherry Pickers*, is revived by members of the Proctor Stock company, with Miss Archer-Crawford in the leading role. The original cannon effects are used, but the scenic equipment is new. The vaudeville list is led by Charley Case, while others are Trotter, Kitty Mitchell, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

Adelaide Kalm leads a section of the Proctor Stock company in *Nell Gwynne*. Miss Kalm's photograph shows pretty pin trays that are given as souvenirs to the ladies attending the matinee. Miss Tagliore is in the vaudeville feature, and the kalatechnoscope is also in evidence.

Proctor's 125th Street.

Hoyt's *A Contented Woman* is the Proctor Stock company offering, and pin trays bearing photographs of the leading lady, Mabel Montgomery, are distributed to the ladies at the matinee. Nat M. Willis, James J. Morton, and the kalatechnoscope supply the vaudeville numbers.

Hartig and Scammon's.

Jacques Inaudi leads the bill. Al. Leach and the Three Rosebuds in *The Professor and His Pupils*, James Richmond, Glenroy, Ed M. Favor and Edith Sinclair in *Cesar's Angel*, Johnson, Davidson and Lucille, Bennett and Stambler, Mr. and Mrs. Harry Thorne and company, the Three Watsons, and Allan May make up the rest of the menu.

Keith's Union Square.

The Three Moons make their debut here. Hal Davis and Ivan McCaskey contribute their new comedy sketch, *The Unexpected*, and Jess Dandy his latest Hebrew parody, *Maud Ruth* makes her initial appearance here as a monologue comedian. Sylvia Grant, Hale and Francis, M. Scott, the Bachelor Club, John and Edith, Howard, Armstrong and Wright, Newell and Edith, Maxwell and Dudley, the biograph, and the stereopticon fill out the card.

Proctor's Twenty-third Street.

Piccolo's *Midnight* and the Kaufman Troupe top the week's bill. Rene and Richards, George Thatcher, Dooly and Kane, the Lovensberg Sisters, Von Kame, Mr. and Mrs. Lavinia, Frederic Howard, the Brittons, Ethel Tilton, and the kalatechnoscope complete the list.

New York.

The Hall of Fame continues as the attraction and the advance sale indicates nightly crowds. Much of new business is promised for this week, and now the entertainment is practically new when one recalls its first representation.

Tony Pastor's.

The Colby Family top the ticket. Georgia Gardner and Joseph Madden in *The Many Darlings*, Bartlett and May, Dady, Saville and Dady, Foster, Wilson and Foster, Faust Trio, Mr. and Mrs. Bobby Mack, Gilbert and Willie, Ted and Louella, Tommy and Laura Harris, Ed Foster, Zed, Anna Burt, and the vitagraph.

Casino.

The Lafayette Show continues for another week, the third and last of its engagement at this theatre. The programme, featuring Lafayette's latest illusion, *The Lion's Bride*, remains practically the same as that of its opening here.

THE BURLESQUE HOUSES.

Dewey.—Robert Manchester's New York Stars are entertaining the patrons this week and are announcing the premiere of "25—Haven Scarus Charus Girls—25."

Minn's Bowery.—The Trans-Atlantic Burlesque provide the week's programme for the darkness of the lower East side.

Lenox.—The Big Ten Burlesquers have blown into the city for a week's engagement.

Olympic.—Boss Sybil's London Bellows are spending the week in the booby dolls and fragrant bowers of Harlem.

LAST WEEK'S BILLS.

HURST AND SHAMON'S.—Crowded houses were the rule of the week, when the excellent programme included the *Ovengalla*, Will M. Cressy and Blanche Dwyne in *A Village Lawyer*, Madge Fox, C. Jack Harrington, Florence Hindley, White and Simmons, Grant and Grant, the Bijou Vaudeville Circus, and Allen May.

CASINO.—Lafayette and his company put in the second week of their three week's engagement to fair business, offering the same bill that was reviewed at length in these columns last week. Lafayette's latest illusion produced unlimited thrills, and the real live lion, "Majesta," scared the timid ones by his terrific roar and his mad career about an apparently fragile cage.

PROCTOR'S FIFTY-EIGHTH STREET.—Section D of the Proctor Stock company were seen once more in *The Royal Box*, which was cordially applauded by the populace. Charles Bartram was seen as James Clarence, Frank McGlynn as the Prince of Wales, and Sumner Gard, but otherwise the cast was practically the same as that of the previous Proctor production of the drama. The bill within Love's Cloud was again shown as a curtain-raiser. Carroll Johnson and the merry kalatechnoscope took care of the vaudeville end of the programme, and the lately installed orchestra, directed by Harry Collins, has made a distinct success. Large attendance.

PROCTOR'S 125TH STREET.—A section of the Proctor Stock company moved uptown from the Fifth Avenue and repeated their success of the preceding week in *The Brixton Burglary* and *Bliss and Seven*. Willie F. Sweetman and the second kalatechnoscope attended to the interpolation of vaudeville. Big business.

NEW YORK.—The Hall of Fame continued to attract large and enthusiastic audiences. Several new specialties included a number in the second act, Emma Carus singing "Meet Me When

the Sun Goes Down," in which she was assisted by a large chorus. Messrs. McAvoy, Prince, Harrison, and the Misses Dressler, Gilman, Lewis, and Sadler came in for their usual share of approbation.

WAMBA AND FIELDS.—The local season at this immensely popular playhouse, the theatre most typical of the spirit of the metropolis and possessed of an individuality that probably could not be evidenced anywhere else, wound up on Saturday evening in a blast of glory. Holty Tolly, The Curd and the Judge, and Du Hury were continued as the bill until Thursday, and then the original college campus scene of Holty Tolly was revived to open the second act which ended with last season's travesty upon Captain Jinks of the Horse Marines, Fay Templeton once again scoring prodigiously in her finely satirical burlesque of Ethel Barrymore as Madame Truanti. This will be the bill no doubt for most of the road tour, which begins this week, and if the audiences on the circuits are as large as those here all Winter they could hardly be larger.

He had a lot of excellent new material relative to the apparently insistent difficulties of the Case family, especially concerning his father, and it all scored gloriously, although one did hate to note the omission of the burglar story, and the soap anecdote, and the panther yarn, and some more unflinching laugh provokers. Charley Grapevin and Anna Chance once more won out strongly in *The Awakening of Pipp*, which sketch in less artistic hands might not be tolerable. It is a delicate subject splendidly handled. A. G. Duncan enlivened his dummies in valiant ventriloquism, and made them say a number of timely things that hit the house. Miss Tagliore held over for a second week in her effective dances, that introduced many very beautiful lights and admirably contrived lantern slides. The Indian Princess Chingilla, assisted by A. Edward Newell, moved up from Pastor's and repeated her scenes in aboriginal song and not altogether aboriginal banjoing. Sullivan and Paquinella had a good song and dance act, Odette and Benton and Green offered a conspicuously bad sketch, and the Fraser Troupe—three of them—danced capriciously, and the other numbers were supplied by the Miss Brothers, Fields and Whallon, Mitchell and Maroon, G. von Palm, and the delicious kalatechnoscope. Good business.

PROCTOR'S FIFTY EIGHTH.—A slice of the Proctor Stock company moved down from the Fifty-eighth Street to reiterate their success in a revival of *A Contented Woman*, and Mabel Montgomery once more made a notable triumph in the title part. It was no easy matter to follow Caroline Miskel Hoyt and Belle Archer in this role, but Miss Montgomery fairly covered her pretty self with glory, and she had especially clever coworkers in Walter R. Seymour, Beanie Lea Lestina, Henrietta Lee, and Charles F. Morrison. The curtain-raiser, North Jay Junction, was again seen in advance of the comedy. The Beaux and Belles, Octette got away with the vaudeville honors, closely pressed for such by petite James J. Morton, who gave vent to a monologue that would make an automobile laugh, not to speak of a mere horse. Rene and Richards accomplished sundry baffling acrobatic stunts, Miss Calta exploited her finely trained cats and canines, Eldridge drew sand pictures excellently, and the other cards were Edith Tilden, Conley and Klein, Mansfield and Smith, and the inscrutable kalatechnoscope. Large patronage.

KEITH'S UNION SQUARE.—The Florens Troupe made still another American debut, with the

A NOTABLE VAUDEVILLE SINGER.



Photo by Marcus.

Arthur B. Adamini is a native of Italy, and has sung with some of the principal opera companies of America. As tenor and guitar soloist this season with the Three Dumonde, his success has been unequalled, and has attested his ability to handle both French and Italian character work. Mr. Adamini has in view two new vocal acts of a high order that he means soon to produce, for though with the trio this season, he is not a regular part and parcel of the Three Dumonde. For his new acts, he will have ample productions and the support of competent people. His personal success with the Dumonde in this city, at Keith's and at Hurlitz and Seamon's, has been complete and unequivocal. In make-up, pantomime, and guitar playing he excels, while his singing is of superb quality, notably in Deana's "Si tu M'Amas."

act, Barton and Mack amused in a good talking turn, and the other records were registered by Howley and Leslie, the Yankee Comedy Four, Fields and Woolley, Dan and Beanie Kelly, the stereopticon, and the blisful biograph. Capacity traffic.

TONY PASTOR'S.—Caron and Herbert headed the long list and ran away with their usual success. Year after year this glad old pantomimic sketch goes merrily on with an unflinching bit at each performance. Frank Herbert seems to improve constantly in his fine imitation of the late George Caron, and his partner proves an excellent acrobat. The Four Musical Cutties contributed one of the best acts of the sort that this devoted town has ever had the good fortune to enjoy. Beginning the instrumental work before the hats were opened, they had fairly made a hit before any one had had even a chance to see them, and their subsequent exploitation of various instruments, as well as their excellent quartette and solo singing, only increased the success. Two young men and two young girls, brothers and sisters, make up the Four Cutties, and they can take unto themselves the credit for one of the most immediate and genuine hits of the season. The Four Hills reeled off their comedy act with good effect, and the two small Hills came in for a generous share of applause. Carleton and Terre sang uncommonly well and offered some first-rate humorous conversation, both features going strongly. They are admirable singers, with sweet, true voices, which they know how to use, and their comedy lines are handled intelligently and effectively. Mr. and Mrs. Harry Thorne and company presented their evergreen success, *An Up-town Flat*, which, like Caron and Herbert's act aforementioned, seems never to grow old and in which they apparently lose not a bit of the spirit and ginger that first made it enjoyable. Mr. and Mrs. Thorne are both fine comedians, and they had capable support from Viola Hancock and J. C. Malady. Fitzgibbon, McCoy and Fitzgibbon ingratiated themselves promptly in the good graces of the Pastorians by a lively sketch that introduced some comicallies and violin playing, the last named feature being especially well done by the lady of the trio. Both of the men are capital eccentric comedians, and one of them is gifted with a vim and volubility that is irresistibly funny. Billy Carter contributed his familiar banjo chat, Ethel Robinson made a favorable impression, and the other numbers were furnished by Mr. and Mrs. La Belle, Carney and Baker, the Reiff Brothers, Lewis and Delmore, Bancroft, and the vigorous vitagraph. Business big.

The Burlesque Houses.

Dewey.—Harry Morris' Twentieth Century Maids came back to earth and offered an amusing bill to good attendance. In the olio were John A. West, Andy Hughes, Emerson and Omega, Marceus and Smith, Bryant and Brennan, and Hayes and Wynne, while Harry Morris himself reigned supreme in the closing burlesque. The best feature of the performance was the excellent work of the chorus, who were comely, well drilled and sang in capital style.

Minn's Bowery.—The Devil's Daughter played a return week to large audiences, the chief scores being Clarence Wilbur and Flo Perry. Specialties by Koppel, Gilmore and Latour, and Loren Grimes were well received.

Lenox.—The Ramblers rambled into town again and attracted large consignments of Londoners. On the programme were Williams and Adams, Sullivan and Paquinella, Rice and Walters, Omatta, the Brandon Sisters, the Arnold Sisters, and the Lutz Brothers. The company closed their season on Saturday.

Olympic.—Fred Irwin's Big Show entertained goodly numbers of admiring Harlemites.

WILLIAM COLLIER FOR WEBER AND FIELDS.

A large surprise was sprung by Weber and Fields on Saturday, as a sort of parting shot for the close of their local season, when it became known that they had engaged William Collier for their stock burlesque company next season. The proposition of a star actor, now successful in New York after years of striving to be so, yielding to the advances of these emperors of burlesque, was so amazing that no one believed until it was actually verified by all concerned. De Wolf Hopper will secede from the Weber-Fields company at the end of the season, the managers thought that they needed some one to replace him, and nothing was too good for them. So they secured Mr. Collier, and that is the whole story. Mr. Collier is under contract to Jacob L. Litt, and it is said that it cost Weber and Fields exactly \$30,000 to purchase his release from that manager. Mortal man couldn't learn from Weber and Fields, nor from Mr. Collier, the salary that is to be his, but the actor-managers were willing to confess that they believed it to be the biggest salary ever paid to any actor in New York which, of course, must be in a way to be pretty good. Mr. Collier will complete his present season

The team of Keough and Ballard have made a unique position in vaudeville as perhaps the best exponents of honest travesty yet seen in that field. Their work in satirical reproduction of the classic drama has been widely praised and heartily applauded everywhere. Since Rose and Fulton traversed Virginia no team probably has offered a satire so clever, nor a performance in this line so artistic as Keough and Ballard's.

The theatre will be remodeled somewhat during the summer months, and the next season, as the management assures one, will open bigger, brighter and better than ever.

PROCTOR'S TWENTY-THIRD STREET.—Nat M. Willis dealt out his series of parodies with the accustomed terrific effect. That in the effect was all right as far as the audience went, but it did not seem to be with Mr. Willis. He was plainly sure on the reception accorded to his fourth or fifth call he simply came out, made faces at the people and walked off. Mr. Willis must be seeking to establish a reputation as the Richard Mansfield of vaudeville, for Mr. Mansfield is said to have shown upon occasions a weakness for emitting real curtain lectures to the folk that have done him the honor to pay to the theatre for the social hour, or of an evening in to be pardoned for insulting them. Even the Bostonians, who are not commonly upheld as models of overwhelming propriety, are reputed to show every courtesy to the stranger within their gates. But your social guest and your stranger within the gates isn't supposed to have paid for the right to ordinary courtesy. The people that pay good money to be admitted to theatres have at least equal rights to courteous treatment at the hands of the performers that they support, and it is hardly in good taste for any performer, big or little, to show that he is distinctly disgusted with his audience, who probably have not paid to come in and have been made at them. Charley Case went immensely better than did Mr. Willis, and this may have had something to do with the situation.

scenes from *Ingomar*, which appear in their excellent vaudeville specialty entitled *The Legitimate Versus the Variety*, now presented by them with Bailey and Woods' company. In this both players have ample opportunity to prove that not only can they satirize legitimate work of highest class, but that they probably could play the real roles legitimately far better than can many folk that seriously try to do so.

same success that has attended their earlier experiments with this same proposition. Their amusing acrobatics around the Keithites to enthusiastic demonstrations, and the pliable small boy of the troupe was installed as a hero of our village. Sidney Wilmer, supported by Mildred Lawrence, Sarah Grand, Lewis Barnett, and George Blake, put on *Wilmer and Vincent's Sketch*, *A Thief of the Night*, for the first time here. The playlet is of fair quality, having many truly bright lines and one or two telling situations. Mr. Wilmer, however, lost nearly every chance offered to be amusing in his part and gave a generally unsatisfactory performance. He seems to have tried to imitate William Collier at long range, and the range appears to have been too long. There was no color, no delicacy and no spirit in his acting, and Miss Lawrence's work, though better than his, was not very much so. The lesser parts were played well enough. The sketch in good and if happily cast might be quite diverting. Musical Dads scored as usual in his comedy stunts on assorted things that did make melody possible. Ward and Curran did their newest turn successfully. Harding and Ah did were viewed once more in their ancient and honorable Chinese laundry pantomime, which tallied as well as ever. Vernon ventriloquized tremendously well and thoroughly earned a big round of applause. Miss Olive jumped in her familiar dainty way, winning many plaudits for her work, a good bit of which is original and difficult. Claudine and Corbin did a sea banjo

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Claude Thardo made a big hit with his new song, "I Just Can't Help from Lovin' Dat Man."—Brooklyn Citizen.
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and were forced to sing to numerous outside calls.—Brooklyn Times.
Claude Thardo was also heard in the latest song and he made his usual hit.—Brooklyn Eagle.
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seven years of age. Mr. McElharry began his stage career when he was a boy of seventeen, as a singer and dancer. From that time he went into regular comedy work. He achieved considerable success and was a member of many important companies, traveling widely over the United States and Canada. He was of genial disposition and had many warm friends in the profession. He is survived by his aged parents and a sister, Mrs. Peter McDonald. The funeral services were held in St. Thomas' Catholic Church, Beloit, Wis.

John T. McKeever, Jr., once prominent as a juvenile opera singer and of late years well known as a theatrical treasurer, died at his home in this city on April 17, of cirrhosis of the liver. Mr. McKeever was born in this city thirty-eight years ago, and in his youth he was a choir boy in St. Luke's Church. When J. H. Haverly organized his juvenile Pinafore company young McKeever was engaged to play a principal part. His exceptionally good voice and his excellent acting soon brought him into wide notice. During his engagement with the Haverly company he met Frances Bishop, who afterward became his wife, and who starred for several seasons under his management in Mum's Landing. Mr. McKeever became treasurer of Wallack's Theatre, where he served until a short time before his death. He is survived by his wife and three children.

James McDaniels, an old actor and manager, died in El Paso, Texas, in almost destitute circumstances, on April 18. He was sixty-three years of age. In the old days he played in support of Clara Morris, and at one time he acted as manager for John McCullough in San Francisco. Later he owned a business block in Cheyenne, Wyo. The buildings were destroyed by fire and Mr. McDaniels was left penniless. He was assisted during his last years by the Actors' Fund.

William M. Dodd, formerly general passenger agent of the Chicago and Northwestern Railway, died suddenly at his home in Chicago on April 12 from appendicitis. Mr. Dodd had a very wide acquaintance among players and was most highly esteemed by them. For several months past he had been the secretary of the National Printing Company. The remains were buried in Rose Hill Cemetery, Chicago.

Robert F. McDonald, one of the most versatile comedians in vaudeville, died in Louisville on April 14 of rheumatism of the heart. He was taken ill while on his way to Louisville with The Brigadiers, of which company his brother, Mike McDonald, is a member. The remains were taken to his home in San Francisco for interment.

John C. Fox, a well-known variety performer, died at Stamford Hall, Stamford, Conn., on April 13. He had been cared for by the Actors' Fund for a long time, and his remains were buried by that organization.

Antonie Bannerberg, an author and playwright well known in Germany, killed herself in Vienna on April 15. Three of her plays failed one after another. She became dependent and the day after the third failure she took her life.

◆ ◆ ◆

In three acts, one prologue.—**TRINITY CHINESE.** ◆ ◆ ◆

QUES.

The Actors' Holiday company will remain out during the Summer, touring Maine and the Maritime Provinces.

Sullivan, Harris and Woods will produce two new melodramas, entitled *The King of Detectives* and *Between Love and Duty*, next season.

Chauncey Olcott will go to Europe immediately after closing his tour in Garrett O'Magh, to spend the Summer.

◆ ◆ ◆

MATTERS OF FACT.

J. R. Stirling, of the Star Theatre, Buffalo, N. Y., has W. H. Power's *Evil Leaf*, which he will let on royalty or for stock.

The La Grange-Columbia Trust, Incorporated, the Sea L. L., offers low rates for the upcoming May and June. Apply at the La Grange, 116 West Thirty-fourth Street, New York City.

Peattie Hight, title role *The Telephone Girl*. ◆ ◆ ◆

ingeries arising in connection with the business of the company. The company's office is at 140 Broadway.

MONONGANELA. GANELA'S OPERA HO

(S. M. Downer, manager): Melchior's Comedians 14; poor performance; small house. The Irish Pioneers 21. Henderson's Floating Theatre was at wharf 14 and gave good performance to large audience.

WILLISBORO, RACE AUDITORIUM (Dart and Bart, manager): Porter 2. White's Fun 12; fair house; third performance of the day here by this co., that was, as usual, well received. David Harum 14 to big house. Charles Bradshaw deserves mention: performance pleasing.

GREENSBURG, CRAIGY THEATRE (R. G. Curran, manager): Thelma 9 played fair to good house. Flunkard 12 to large house. The First Maid 13. Haverly's Minstrels 13. Mam'ella Awkins (return) 13.

WYKEPORT, WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Star 14; packed house. Corner Street 15. The War of the Roses 16. A Man of Mystery: good business.

CARDONDALE, GRAND OPERA HOUSE (Dan P. Byrne, manager): May Pike 10 to 12 packed houses in Under Two Flags, The Little Magnet, Fanchon, and Nell Gwynn. David Harum 17. The Runaway Girl 19. Harry Jenkins on 21-23.

KITTANNING, GRAND OPERA HOUSE (C. W. Park, manager): Little Trilby 14 played good house. Railroad Jack 18. Park's Stock on 23 (benefit Trades and Labor Council).

GREENSBURG, CRAIGY THEATRE (R. G. Curran, manager): The First Maid 13 played large house. Haverly's Minstrels 13. Mam'ella Awkins (return) 13. Way Down East 23.

DANVILLE, OPERA HOUSE (F. G. Angelo, manager): David Harum 17; good co. and house. The Convent's Daughter 18. Kenna, magician, 23. The Girl from Chili 24.

IRWIN, OPERA HOUSE (L. L. Mearns, manager): Thelma 10; fair audience. Haverly's Minstrels 11; fair audience. Haverly's Minstrels 11; fair audience. Haverly's Minstrels 11; fair audience.

HILTON, OPERA HOUSE (O. J. Blair, manager): At Valley Forge 17; small house. Haverly's Minstrels 18; large and good audience. Haverly's Minstrels 18; large and good audience.

RENOVO, KANE'S THEATRE (John T. Kane, manager): At Valley Forge 17; small house. Haverly's Minstrels 18; large and good audience. Haverly's Minstrels 18; large and good audience.

COLUMBIA, OPERA HOUSE (James Cowther, manager): Della Fox in The Little Mam'ella 13; business medium. Della Fox in The Little Mam'ella 13; business medium.

BRADFORD, WAGNER OPERA HOUSE (Fred W. Wagner, manager): A Day and a Night 13 played fair house. The Princess 24.

LEWISBURG, NEW OPERA HOUSE (H. R. Sykes, manager): Gypsy 14; fair house. The Convent's Daughter 15.

BLOOMSBURG, GRAND OPERA HOUSE (G. R. Fowler, manager): The Convent's Daughter 15; fair house. Haverly's Minstrels 16; fair house.

RHODE ISLAND.

NEWPORT, OPERA HOUSE (Harry Bell, Jr., manager): Haverly's Minstrels 10 to fair house; good performance. Gypsy 14; fair house. The Convent's Daughter 15.

WOONSOCKET, OPERA HOUSE (John H. O'Brien, manager): James O'Brien in Monte Cristo 9 to good house. All a Fools 12; fair house. The American Girl 13.

RIVERPORT, THORNTON'S OPERA HOUSE (G. H. Thornton, manager): Joe Johnson's 13; fair performance. Haverly's Minstrels 15; fair performance. Haverly's Minstrels 15; fair performance.

PAWTUCKET, OPERA HOUSE (William R. White, manager): Joe Johnson's 13; fair performance. Haverly's Minstrels 15; fair performance. Haverly's Minstrels 15; fair performance.

WESTERLY, SLAVEN'S OPERA HOUSE (G. R. Slaven, manager): Dark.

SOUTH CAROLINA.

CHARLESTON, ACADEMY OF MUSIC (Charles W. Ketchum, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13. The American Girl 13.

COLUMBIA, THEATRE (Southland and Brown, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

SOUTH DAKOTA.

WATERTOWN, NEW GRAND OPERA HOUSE (S. E. Baker, manager): White Minstrels 21. Big and best May 1.

TENNESSEE.

NASHVILLE, MARIONO THEATRE (C. J. Taylor, manager): James K. Hackett 14. Haverly's Minstrels 15. Haverly's Minstrels 15.

CHATTANOOGA, NEW OPERA HOUSE (Paul B. Albert, manager): Joseph 13. Haverly's Minstrels 15. Haverly's Minstrels 15.

MEMPHIS, LYNN THEATRE (Frank Gray, manager): James K. Hackett 14. Haverly's Minstrels 15. Haverly's Minstrels 15.

KNOXVILLE, SEAVE'S THEATRE (Otha Stark, manager): James K. Hackett 14. Haverly's Minstrels 15. Haverly's Minstrels 15.

TEXAS.

SAN ANTONIO, GRAND OPERA HOUSE (Henry E. Wade, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

WACO, THE AUDITORIUM (George H. Walker, manager): General Pickett 14. Haverly's Minstrels 15. Haverly's Minstrels 15.

BEAVER, GRAND OPERA HOUSE (John R. Mink, manager): General Pickett 14. Haverly's Minstrels 15. Haverly's Minstrels 15.

SPRINGFIELD, OPERA HOUSE (George and Warden, manager): Columbia Comedy 10 to fair house. The Convent's Daughter 15. The American Girl 13.

DAVIDSON, OPERA HOUSE (G. L. Spaulding, manager): The Royal Pantomime 7; business light. The Convent's Daughter 15. The American Girl 13.

PORT WORTH, GREENWALL'S OPERA HOUSE (Frank Greenwall, manager): The Kavalier, Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

HOUSTON, OPERA HOUSE (H. W. Wade, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

GALVESTON, GRAND OPERA HOUSE (G. C. G.

Michael, manager): De Lee's Comedians concluded week 7-13 to fair house. Haverly's Minstrels 14-15.

HENDERSON, OPERA HOUSE (J. Walter Harris, manager): Monte Cristo 6 to good house; performance above average.

VICTORIA, HAUSCHILD'S OPERA HOUSE (Gus J. Poles, manager): Lecture 12.

AUSTIN, HANCOCK OPERA HOUSE (George H. Walker, manager): Dark.

CLARKSVILLE, TRAILING OPERA HOUSE (Robert McHenry, manager): Dark.

PITTSBURG, OPERA HOUSE (Hess and Goldhorn, manager): De Lee's Comedians on 12; fair business.

NEW BRAUNFELS, SEEKATE OPERA HOUSE (Hess and Goldhorn, manager): Dark.

BROWNWOOD, MIRTH OPERA HOUSE (J. W. Hall, manager): Haverly's Minstrels 17.

UTAH.

SALT LAKE CITY, SALT LAKE THEATRE (George D. Pyper, manager): Daniel Frawley 10 to 12 to business fair to excellent. Haverly's Minstrels 11 to 13 to business fair to excellent.

PARK CITY, DEWEY THEATRE (J. J. McLaughlin, manager): The Rich to Mary 21. Haverly's Minstrels 22.

VERMONT.

BURLINGTON, HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Kathryn Kidder in The Country Girl 11 to large and interested audience. Haverly's Minstrels 12 to large and interested audience.

ST. ALBANS, WAUGH'S OPERA HOUSE (C. E. Waugh, manager): Kathryn Kidder in The Country Girl 12; good house and performance. James K. Hackett 13; good house and performance.

BELLEVILLE, FALLS OPERA HOUSE (John R. Brown, manager): Out of the Field 10 to fair house. Haverly's Minstrels 11 to fair house.

FAIR HAVEN, POWELL OPERA HOUSE (John Powell, manager): Haverly's Minstrels 11; good house and performance. The Gypsy 12 to 14 to good house.

WINTHROP, BLANCHARD OPERA HOUSE (C. L. Blanchard, manager): James K. Hackett 10 to fair house. Haverly's Minstrels 11 to fair house.

RUTLAND, OPERA HOUSE (A. W. Higgins, manager): Devil's Acre 17; fair house; good performance. Haverly's Minstrels 18 to large advance sale.

BARRIE, OPERA HOUSE (W. W. Lapoint, manager): Pauline, hypnotist, 14-15 opened to good house. Uncle Terry (return) 22.

BRATTLEBORO, AUDITORIUM (G. E. Fox, manager): Out of the Field 11; fair business.

VIRGINIA.

RICHMOND, ACADEMY OF MUSIC (Thomas G. Leath, manager): Gypsy 10 to 12 to fair house. The Convent's Daughter 15. The American Girl 13.

WINCHESTER, THE AUDITORIUM (Fred H. Hable, manager): When We Were Twenty-one 10; fair house; performance good. Haverly's Minstrels 11; fair house; performance good.

ROANOKE, ACADEMY OF MUSIC (Joseph J. Brown, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

STAUNTON, OPERA HOUSE (Barthman and Smith, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

ALEXANDRIA, HILL'S OPERA HOUSE (W. R. Harper, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

DANVILLE, ACADEMY OF MUSIC (C. A. Neal, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

PETERSBURG, ACADEMY OF MUSIC (William R. French, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

LYNCHBURG, OPERA HOUSE (F. M. Dawson, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

PORTSMOUTH, LYNN THEATRE (Minstrels 10 to 12, by pupils of the Portsmouth Dramatic School, 23).

ROANOKE, ACADEMY OF MUSIC (C. W. Beckner, manager): Dark.

HARRISONBURG, ASSEMBLY HALL (W. C. Griffin, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

WASHINGTON.

EVERETT, THEATRE (R. A. Grant, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

SPokane, THEATRE (Dan L. Weaver, manager): When Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

TACOMA, LYNN THEATRE (Dean R. Wooley, manager): The White Slave 6 to good attendance; co. might have been worse; could have been better. Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

WALLA WALLA, THEATRE (Charles F. Van De Water, manager): When Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

WEST VIRGINIA.

WHEELING, OPERA HOUSE (Charles A. Feller, manager): The Heart of Maryland 11; S. E. O. A. P. Haverly's Minstrels 12; Haverly's Minstrels 12.

GRAND OPERA HOUSE (Charles A. Feller, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

PARKERSBURG, AUDITORIUM (W. F. Kewey, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

MARTINSBURG, CENTRAL OPERA HOUSE (A. F. Lambert, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

CHARLESTON, BURLING OPERA HOUSE (H. S. Burlew, manager): The Murphy in Old Tennessee 14; good performance and house. A. P. Haverly's Minstrels 15 to 17 to fair house.

MARTINSBURG, OPERA HOUSE (G. H. Ramey, manager): English Slave 12 failed to appear. Thelma 13 played large audience. Haverly's Minstrels 14 to 16 to fair house.

WHEELING, BARTON'S OPERA HOUSE (W. F. Barton, manager): Dark.

large audience; attendance 12, 13, 14; performance fair. One Cohen on 24-25.

CLARKSVILLE, TRAILING OPERA HOUSE (Robert McHenry, manager): Dark.

HUNTINGTON, THEATRE (Joseph R. Gallick, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

SISTERSVILLE, AUDITORIUM THEATRE (A. R. Doyle, manager): Little Ethel 10 to 12; performance pleasing. A. P. Haverly's Minstrels 13.

WISCONSIN.

APPLETON, THEATRE (Jack Hedder, manager): Haverly's Minstrels 10 to fair house. The Convent's Daughter 15. The American Girl 13.

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Miss Lovering, in assuming the part of the awkward country boy, Martin Tripp, surprised everyone who remembered Eugene Cassin's very funny impersonation of the role. She has made one of the biggest hits of her career in this city, and yesterday was recalled many times in Cassin's old song, "When Pop Was a Little Boy Like Me."—Kansas City STAR.
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The Ophelia of Eva Taylor had much in it to be com-
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 friends have been anxious to see her in the part. I
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